IN THIS ISSUE: **ESTHETICS AND EPISTEMOLOGY OF MUSIC (Part II) . . . . By Wadim von Struckhof**

MUSICAL COURIER

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MYRA HESS

Will Return to the United States the First of January for a Four Months, Coast to Coast Tour

LUCREZIA BORI
sang with the San Francisco Opera in the title rôle of Manon, her first appearance of the season with this organization.

DR. ARTUR RODZINSKI,
conductor of the Cleveland Orchestra, fulfilled a period as guest leader of the New York Philharmonic-Symphony Orchestra. He introduced in this country excerpts from Shostakovitch's opera, Lady Macbeth of Mtsensk, of which he will conduct stage performances in Cleveland and New York in February.

MARIA MÜLLER
made her first appearance in the title rôle of Tosca in a production of the Puccini work at the Staatsoper, Berlin, early this fall. She formerly had been heard there as the Wagnerian heroines, Elisabeth, Eva and Sieglinde

ALBERT STOESSEL,
conductor of the Oratorio Society of New York, which opens its sixty-first annual season with a presentation of Handel's Messiah on December 28 at Carnegie Hall, New York. (Photo by Piric MacDonald.)

SHURA CHERKASSKY,
young pianist, will sail March 2 on the SS. Ile de France for a three months' tour of Russia, during which he is to play as soloist with the Moscow Philharmonic Orchestra and the Leningrad Symphony Orchestra. On December 9 Mr. Cherkassky will broadcast in the Steinway Piano Series over Station WBAL, Baltimore; 14, he is to be heard in recital over WEAF. February 9, he is scheduled for a program at Steinway Hall, New York.

JOSEF HOFMANN,
at present on a concert tour of Europe, arrives in New York early in January, to begin his American schedule on January 5 in Boston. He is to be heard in New York at Carnegie Hall on January 19, after which he goes to the Pacific Coast.

VERA BRODSKY and HAROLD TRIGGS,
duo-pianists, soloists at the General Motors symphony concert over an NBC network on December 2. Werner Janssen was the conductor.

OTTO and ETHEL LUENING
Mr. and Mrs. Luening have entered upon an active season of concert work and teaching, both of them being on the faculty at Bennington College, Bennington, Vt., and also appearing in programs together in various parts of the country. Mr. Luening is a pianist, flutist and composer, and Mrs. Luening, a soprano. Among their recent engagements were recitals in Providence, R. I.; at Bennington College, and at the New School for Social Research in New York. (Mr. Luening's photo by White Studio.)

FRANK MANNHEIMER,
pianist, will arrive in America the end of February for a concert tour here. Previous to his sailing for this country, he is fulfilling engagements in Great Britain. His season there opened with a broadcast recital from London. In addition to other London concerts, Mr. Mannheimer's tour includes appearances in Oxford, Cambridge, Dublin (two programs), Bradford, Brighton, Manchester, Bristol (two recitals), Oswestry and Newbury.

HERBERT GOULD,
bass-baritone, has been appointed dean of the College of Fine Arts, Drake University, Des Moines, Ia. Last summer an honorary degree of Doctor of Music was conferred on Mr. Gould by the Cincinnati Conservatory of Music.

(See Inside Back Cover for Additional News Pictures)

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Der Rosenkavalier Staged By Philadelphia Orchestra

Triumphant Success Gained by Restoration of Strauss' Lyric Comedy under Baton of Fritz Reiner—Lotte Lehmann Wins Acclaim for Poignant Portrayal of Marschallin—Elisabeth Schumann, Emanuel List and Eva Hadrabova among Others in Brilliant Cast—Colorful Production Impresses

By PETER SCHUMANN

PHILADELPHIA.—The Philadelphia Orchestra, directed by Fritz Reiner, gained another wreath of operatic laurel here with a memorable and sparkling performance of Richard Strauss' Der Rosenkavalier at the Academy of Music on November 30. The occasion, notable enough in itself, was the more remarkable for the appearance of the supremely gifted Lotte Lehmann in the rôle of the Marschallin, and in the playing of the superb orchestra. Like the preceding operas in the Philadelphia series, this will have had a total of three performances before Mr. Reiner prepares his next production.

As usual, the house was packed. A New Yorker or a Bostonian would have found a good many fellow-citizens in the audience. And surely devotion cannot go much farther. The very rigors of railway travel became insignificant in the presence of this laughing masterpiece. Emanuel List was the Baron Ochs, and seemed born for the part; Elisabeth Schumann sang with beautiful restraint the taxing part of Sophie; Eva Hadrabova made a creditable Octavian, and the young Julius Huehn gave a fine portrait of the testy but cringing Faninal. The large subsidiary cast was uniformly competent, exploiting to the full the many prankish and humorous turns the score affords.

The score itself at this time of day needs neither defense nor praise. But it calls for such finesse in the singing and the playing as to ennoble any company that can manage even a fair performance. In the opinion of those who remember the American première in 1913, the current performance ranks with the very best, and offers besides the finest singing of the Marschallin's part by Mme. Lehmann. This matchless artist reached new heights by her acting as well as by her singing. She brought to the rôle all that it demands in the way of tenderness, wisdom and compassion. From her first appearance she gave the listener a living character—a character that managed to pervade even the scenes which did not call for her appearance. For Strauss has cunningly made every other character's validity depend upon the degree of its actual or imaginative interaction with that of the gravely gay princess. This multiple burden, this genius for universal projection of her personality, make the part one of the most difficult in all opera, and it came off triumphantly in Mme.Lehmann's hands.

As Sophie, Mme. Schumann was similarly successful, although here the character is naturally subdued. Nevertheless this sensitive soprano sang her opening melody in tones so clear and so easily produced as to assure the listener that here too was an interpreter equal to every requirement of the part. Mme. Eva Hadrabova, a newcomer from the Vienna Opera, made a boyish Octavian of uncommon winsomeness. She rose to real heights by her work in the final trio with Mmes. Lehmann and Schumann, a shining example of teamwork in this piece of concerted singing.

Herr List outdid himself as the ox-like Baron, revealing the character as an amusing mixture of patrician, booby, blusterer and baby—a great and laughable baby in whom the merest pin-prick can cause the greatest bawling and bellowing. Lyuba Senderowna and Charles Haywood were the Annina and Valzacchi, who clowned capitally as the conspirators, while Agnes Davis as the Duenna managed to make the physical act of sweeping a matter of comic accord with waltz-time. Donald Oenslager's settings were ingenious, and Dr. Herbert Graf scored again with his excellent stage direction of a large cast on a rather small stage.

The program of the Philadelphia Orchestra for November 23, 24 and 27, Leopold Stokowski conducting, opened with the symphony entitled The Planets by Holst. The six parts are named as follows: Mars, The Bringer of War; Venus, The Bringer of Peace; Mercury, The Winged Messenger; Jupiter, The Bringer of Jollity; Saturn, The Bringer of Old Age; Uranus, The Magician; Neptune, The Mystic.

In the final part, the Women's Glee Club of the University of Pennsylvania (Harl McDonald, director) sang a weird choral part off-stage, effectively.

Interesting as the first half of the program was, it remained for the last part to prove completely satisfying. Five Bach numbers, in Dr. Stokowski's transcriptions were played with rare beauty and understanding. First came the *choralvorspiel,* Wachet auf, followed by the choral, Komm süsser Tod. Then the *choralvorspiel,* Wir Glauben alle an einen Gott, and the impressive Es ist Vollbracht. The final one was the toccata and fugue in D minor, which has long been a favorite with orchestral audiences. The listeners clamored for more

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Furtwängler Resigns

As the Musical Courier went to press, Berlin dispatches announced the resignation of Wilhelm Furtwängler as vice-president of the Reich Chamber of Music, director of the State Opera, and conductor of the Philharmonic Orchestra, following a dispute over the freedom of art in which Furtwängler defended the composer Hindemith, under fire by the Nazis. Erich Kleiber has also asked to be relieved of his contracts as conductor of the Opera and Philharmonic Orchestra.

Tschaikowsky's Eugen Onegin Restored at Berlin Opera

Excellent Production and Cast Aid a Work Not Intrinsically Great—Orchestral Events Conducted by Furtwängler, Kleiber and Strauss—Poldi Mildner Pleases in Recital

By HANS L. HENIOT

BERLIN.—Restored after many years, and presented with all of the resources at the command of the Staatsoper, Eugen Onegin left one with the renewed impression that Tschaikowsky was not at his best in the *métier* of opera. The big dramatic line is wanting. Moments of beauty are vitiated by being repeated to the point of irritation. One of the strongest scenes is that of Tatiana's writing to Onegin through the night in a scene that ends with the rising sun. Rudolf Hartmann as *régisseur* with the able assistance of Leo Pasetti, designer of the stage settings, created a picture of bewitching loveliness. The folk dances of the first and third scenes carried a strong flavor of the rich feeling that lies in Russian folk music, and which has served a whole school of composers so admirably as a source of inspiration. Maria Cebotari was particularly effective in the rôle of Tatiana. A voice of appealing loveliness. Walter Grossmann in the title part sang with ardor a part rich in flowing phrases. A too placid countenance was all that marred his performance. Charles Kullmann made of Lenski in the duel scene, a heart-gripping figure and whose song was a delight throughout the evening. Alexander Kipnis, a striking figure as the *Fürst,* was accorded a prolonged burst of applause (at the close of his aria) that threatened to stop the show. Robert Heger spared nothing that might contribute to the glamor of Tschaikowsky's music, and to his painstaking preparation not a little of the success was due.

STRAUSS AT THE STAATSOPER

The first of the series under the master himself. Sinfonia Domestica, despite its thirty years, can still quicken the pulse-beat of even a modernist. The freedom of its dissonance, the complexity of its part-writing were thrillingly presented in a performance that rose to breath-taking climaxes by reason of its torrential sweep.

The Jupiter Symphony of Mozart was given with immense verve and the speed of the last movement may have been responsible for slight mishaps in the fugal sections. Particularly noteworthy was the delicacy in shading and acuteness of attack of the brass section, a significant tribute to the conducting hero, for the one and only rehearsal took place on the day of the concert. Four Orchestral Lieder, op. 33 and 34, sung by Herbert Janssen, were gems of orchestral color. The difficulty of the vocal part was lost sight of in the wizardry Strauss brought to bear in writing an orchestral support far more grateful than the declamatory character accorded the voice. Tumultuous applause called forth again and again the ranking composer of our day.

Furtwängler's third concert was devoted to Schumann's Manfred Overture and the B flat symphony, together with Cortot as soloist in the F minor Chopin concerto. Schumann's irresistible flow of melody in all its sunniness was appealingly set forth by Furtwängler. The responsiveness of the orchestra brought forth delicate shadings that Schumann's occasionally inept orchestration can be counted upon not to achieve in the hands of a less able batonist. Cortot, the first international figure in music to play in Germany since the Hitler revolution, was greeted with vociferous applause. The delicacy of his touch, the infinitely lovely passage work made of the Larghetto a soul-stirring experience. An ovation was accorded the visiting French pianist.

Ravel's Valse closed the program. Here one heard the lilt of the waltz suggested in nebulous colors that rose to heights of glaring brilliance in the climax. (The final glissando run in the heavy brass was omitted by Furtwängler because of its too jazzy effect.)

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Jeritza Sings Salome in Chicago Opera Season

Strauss Music Drama, Restored after Absence of Twelve Years, Heard for First Time Locally in German—Triumph Won by Soprano in Title Rôle, with Excellent Performances by Supporting Cast Including Jagel, Sharnova and Others under Baton of Isaac Van Grove

By RENÉ DEVRIES

CHICAGO.—Richard Strauss' Salome was restored after an absence of twelve years from our boards, by the Chicago Grand Opera Company on November 28. Heard for the first time in Chicago in 1910, during the late Campanini's regime, with Mary Garden in the title rôle, it was offered twelve years later during Mary Garden's directorship, with the Scotch-American singer again in the title rôle. Both those performances were sung in French, while at its present hearing at the Civic Opera House it was given in German. In 1910 the Strauss opera had to be withdrawn from the boards after a lone performance due to the vehement protests of some Chicago puritans who objected to the plot. Heard again in 1922, the opera made only a luke-warm impression on the audience. Thus we doubted whether it was wise for General Director Longone to include the work of Strauss and Wilde in his repertoire. Presumably we were wrong, judging from the reception given it on Thanksgiving Eve.

Maria Jeritza, who was entrusted with the title rôle, sang and acted it remarkably well and she made in it probably her greatest success in this city. Her conception of the part is different from Garden's. The latter made it perhaps somewhat too sensuous even for modern eyes, while Jeritza's portrayal was that of a degenerate, calculating young woman who from the first gave every indication of what was foremost in her mind. Her portrayal is so well conceived and her ideas so well formulated that one really lived the episode of biblical times. To make believe that which is not true is the acme of perfection and this is exactly what Jeritza was able to do. She was convincing and at no time was her acting objectionable. It was great art that was displayed on the Civic

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Milan Applauds Works by Syndical Lombard Composers

Regional Italian Music Creators Featured Through Fascist Organization—Compositions of Other Nations Presented in Special Course

By RAYMOND HALL

MILAN.—One of the typical manifestations of Fascist Italy's corporate organization in the arts and professions, parallel with those in other fields of national activity, was the so-called *Mostra,* or Syndical Exhibit of Lombard Composers, recently put on here at the Palazzo dell' Arte, as an appendix to the summer and early fall concert season held in this hall in connection with the current Aeronautical Exposition.

These "exhibits" held periodically in the various Italian regions (corresponding to the old historical denominations of Piedmont, Liguria, Lombardy, Venetia, and so on, down through the Peninsula) are in theory designed to present the best new works of the Italian composers resident in each region. As a matter of fact, the meagre financial resources of the musicians' syndicates limit their liberty of choice, particularly in orchestral scores. Besides which there are the natural failings of human fragility.

Nevertheless those who have faith in the corporative principle, even as applied to such an individualistic sphere as the arts, are hopeful that the vices and deficiencies of present syndical practice will be eliminated in time. They claim ample, impartial hearings for all deserving members and want pressure brought on concert societies and recitalists to perform the salient works from the exhibits, for the double purpose of encouraging creative talent and freshening hackneyed programs. The experiment is quite within the scope of the Fascist State and consonant with its principles.

LOMBARD WORKS IN REVIEW

This latest Lombard line-up brought forth numerous works of interest. It embraced four concerts, half chamber and half choral-orchestral, these latter under the general direction of Ferruccio Calusio, with Veneziani's Scala chorus and the Exposition Orchestra. Most of the scores were first hearings and there were several eminent performers including Enzo Martinenghi and Massimo Amfiteatrov, cellists, and Carlo Vidusso, pianist.

The opening program had a decorous prelude for piano, by Antonio Russolo; a fantasia for cello and piano, of fresh and distinguished invention, by the talented young Gianandrea Gavazzeni (Pizzetti's pupil); a

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ESTHETICS AND EPISTEMOLOGY OF MUSIC

A Study of the Essence of Music as Opposed to the Experimental and Rational Method

PART II

By WADIM VON STRUCKHOF

Instructor of Musical Esthetics, Argentine National Conservatory, Buenos Aires

UPON the difference of the experimental and rational study of a thing as opposed to the study of its essence (a phase of the subject outlined in the previous installment) let us permit ourselves an example: In studying the pleasure which eating or drinking gives us, although we may use tested reasoning, we do not discover the essence of the pleasure, for the essence is the nourishment or maintenance of the organism.

It is impossible to grasp the meaning of anything without using our faculties of generalization, comprehension, and elaboration (intellectual creation). Without this intellectual understanding, we find ourselves forcibly either among isolated observations from our own experience, not united by creative thought—or manipulating exclusively conventional ideas rationally constructed. Thus we convert ourselves either into hurried intellectual wanderers or into fruitless, academic professors. In both cases the understanding itself becomes sterile because of having been put outside the vital reality of the existence of man.

Only by intellectual understanding can we reach the essential knowledge of anything: this is what we consider the synthesis of that which we perceive and attain by intuition; of that which we think, feel, and represent; in short—of that which we hope to create. With this term "spiritual activity" let us determine that superior mental activity which embraces intellectual understanding. With this let us conclude our search for the sources and fundamental principles of human understanding with regard to any matter of study.

Seeking the Essence of Art

We may now try, in conformity with our subject, to take up the study of the essence of art in general and of music in particular. What should be the study of the essence of art? Without doubt it is the study which takes as its object the very essence of art.

Then let us ask: of what does this essence of art consist? This is the central question which preoccupies us before all. What are the essential characteristics of art and what the accessory and secondary qualities? It is a question which has been much discussed by many renowned thinkers. Within the limits of this article we cannot broach it with due proportion to its cultural results. We intend to treat the question about the essence of art in accordance with the fundamental thought of this exposition; the essence of art as opposed to experimentation and reasoning about it.

Let us investigate the origin of the term "art"; let us explore the reason of its existence and of its significance, that is to say, studying it from the point of view of etymology.

The word "art" comes from the Greek verb *"a-r-o"* which signifies "to dispose"; in Latin the derived word exists, *"artus,"* which signifies "organ." The authentic sense of this word may appear rather prosaic, not signifying anything other than a means of action or of activity of the organs. Primitive art was no more than a spring by means of which the organs moved, it was a simple physiological agent.

That articulation of the organism, that rudimentary art, that astonishing natural skill, is applied afterwards to creations of the imagination and of the sentiments; the function becomes figure and tends toward the spirit, physiology turns into esthetics, the flesh is transfigured into genius, and the antique articulation is surrounded by all the magnificence of the highest human activity—intellectual creation.

Considering the present use of the word "art" we wish to emphasize that the sense of this word as a "disposal of organic means" should be weighed with much more attention; this authentic sense of the word indicates with evidence that a simple and skillful disposition of something in our period of civilization, cannot be considered as anything of final value. Only in the comprehension of that of which we dispose, in our elaboration, in our intellectual creation, can we and ought we to consider our skill as our art, in regard to the cultural evolution of humanity.

For primitive man it was already skill to get his members to make certain special movements; little by little these "articulations" were perfected, the necessity for skill and perfection increased continually, and we who now enjoy the immense riches accumulated by the human spirit, are obliged to define our skill, our perfection, our art, in an adequate way, in a truly spiritual way. We must understand art in its essence as a means symbolic of our spiritual activity.

Outside the substance of art in the first place we find its empirical, elementary, and extrinsic characteristics. These are the materials of the different branches of art: blocks of stone for the architect, bronze and marble for the sculptor; coloring matter, wood, stone, or paper for the painter; words for the poet, "tempered" vibrations for the musician. On the other hand, still outside the essential character of art, are the five senses of man which form his sensorial sensitivity and also his capacity to speculate with rational constructions.

It is inadmissible to confuse the essence of art, which is our "spiritual activity" as formulated above, with its characteristics, experimental or reasoned, which are only its objective and subjective means. Studying only these means, it is impossible to reach the essential knowledge of art. We achieve a cultural value in art only by studying it in its essence by means of discoveries on the part of our own intellectual and creative faculties.

We consider it necessary to differentiate finally between the study of the essence of art and the study of its elements which consist in experimental and rational explorations; for these reasons we propose to denominate this last kind of art "epistemology" in contrast to the study of its essence which we call "esthetics"; the etymological sense of these words seems to us to correspond to each meaning.

Epistemology and Esthetics

We define the general idea of esthetics as the science that studies the laws of tangible realization of our interpretative perceptions.

After defining the essence of art in general, it is easy for us to find what is the essence of music; it is a special art which consists in our ability to dispose with perfection of the relation which exists between our spiritual life and the phenomenon of sound.

According to the definition of esthetics as a study of the essence of art, it follows clearly that musical esthetics is nothing else than the study of the principles of the symbolization of our perceptions by means of musical sounds.

In order to be able to study music in its essence, we must be well aware that not written music, nor the phenomenon of vibration, nor our elementary sense of hearing, can form—individually or together—what we call music; only a special spiritual activity on our part, realized in sounds, reminds us of the art of music.

After having arrived at the conviction that only through our own intellectual activity can we find the essence of music, it seems obvious that a fundamental study of music is possible only by means of intellectual understanding, using the term in the sense already defined.

Music, because of the specific characteristics of the materials which serve as means for its tangible realization, has more need than other arts for intellectual understanding, with its processes of generalization, comprehension, and elaboration—of our musical sensations, in this case.

Some Famous Definitions

We find many corrobations for these affirmations on the study of the essence of music:

"Music is the shaping of the invisible," said Leonardo da Vinci.

"Music is the representation of the ideal through the combination of sounds," said Columbus.

"Music is the art of thinking in sounds," said Combarieu.

We conclude naturally by saying that music in its essence can only be truly perceived by intellectual understanding. Only this type of understanding grants to the art of music the transcendency which accrues to it as an expression of the intellect, the spirit and the soul of man, and as a factor of moral progress.

Intellectual understanding of music considered as a cultural factor has as its object the effect of music on man: sensations, perceptions, emotions, ideas, and moods. Using the elementary understanding of music acquired by experimental and rational study, the intellectual study investigates: What are the principles and laws which form the inner relation between our inmost being and the phenomenon of vibration? We understand by the latter something which is "artistic," that is to say, something which is perfectly "disposable"; and the former, our inmost intellectual being, we consider as something final, as the essence of music which is the nearest thing to the "invisible" and the "ideal"; this is what forms the origin of our whole civilization.

Formulating Ends of Study

Having become aware of the object of the study of musical esthetics, we now have no difficulties in formulating its ends.

This study has as its fundamental end, not the usual sense of the word such as the inculcation of musical knowledge, but a stimulation of the musicianship of the interpreter, of the audience, and of the student; an aid to convert education into a state of musical sensitivity or enthusiasm.

Musical esthetics does not indicate to us precepts and canons of correctness and of "good manners" in the use of the material of sound, but establishes the fundamentals of the realization of musical art, of the laws of the symbolization of our interpretative perceptions, by means of musical sounds.

This subject matter shown in adequate forms cannot be considered in any way abstract or belonging to "higher" philosophy; on the contrary, it must be concrete and accessible to every one. It should be shown in different forms, appropriate to the intellectual level of the students. It can be known under different titles, such as: Course for musical performance; Course for the development of musicianship; Initiation to Musical Esthetics, etc. But in all these cases, the object of study remains invariable—music as a factor of spiritual culture.

In setting forth the subject matter of our study, we first investigate from the esthetic point of view all that we know about music, derived from the different subjects of musical education, from our own experience or by general education; that is, we investigate how, in what degree, and why they can contribute to musical creation.

We have elaborated an esthetic classification of all the theories which figure in music; it has in the foreground—corresponding to the inner sense of the study of esthetics—the theory of the content and character of the work, taken as a symbol of our interpretative perception.

Studying the theories of music from the point of view of esthetics, our musical esthetics can determine the means for ascertaining the esthetical inaccuracies which occur in the process of creating music. We can formulate them purely objectively and independently of the personal taste of the one judging.

We have already mentioned several times the theory of the artistic creation of music; we must clarify what we mean by this. It is also one of the theories about which it seems to us indispensable to modify current conceptions. Let us consider the theory of the creation of music, according to our opinion about artistic creation in general as a spiritual activity of man realized in musical sounds, which can have three different expressions: composition, interpretation and (active) performance. It is a very important theme; we hope to have the opportunity to treat it in detail.

Studying the elements of musical creation, we must direct our investigations in two directions: to the region of our psychic functions and to that of the phenomena of sound. These two regions are not separate; for some time the thought of man has been searching for possibilities to bring them closer together but frequently we see these studies lose the strict control of the scientific methods of investigation. We are audacious enough to affirm that there exists a close relationship between these two regions which we can formulate scientifically.

Applying Esthetics

Having explained the elements of the creation of music, our musical esthetics must turn to the adaptation of its general esthetic principles—to music. These are: the principle of relativity in the appreciation of the duration, intensity and quality of the means of expression; the principle of the conservation of energy; the principle of contrast and of style and many others.

In this general exposition of the fundamental questions of the esthetics of music we cannot be detained by each of these basic principles of artistic creation. To illustrate our intentions in regard to these general esthetic principles and its adaptation to music, let us mention briefly our idea about the principle of relativity in the appreciation of the intensity of sounds.

We claim that in the artistic creation of a musical work, the indications on the "shadings" like *"f"* and *"p,"* *"cresc."* and *"dim.,"* etc., spoken or written, are only rationally constructed theories completely void of sense; they are conventional conjectures, completely relative; they are in no wise precise. These indications—within the essential questions of musical creation—must be considered purely primary and puerile. The very sound produced with absolutely equal intensity can seem to us either *"f"* or *"p,"* or *"cresc."* or *"dim.";* all depends on the intensity of the sounds which went before and also on the force of the succeeding sounds. In the same relative way one must consider the indications—oral or written—of the duration of a sound, or a phrase, or a movement, finally the whole theory of the quality of rhythm.

The study of these esthetic principles must be the central chapter of musical esthetics.

Problems of Musical Creation

But this subject must deal with the real problem of musical creation, such as the problem of analysis and synthesis, in musical creation; the sexual problem in music; the problem of the rôle which the public fills in musical creation and many others.

Let us repeat once more: our musical esthetics imposes no formulas; on the contrary, it tries to give to all who feel music, absolute liberty for the development of his own creative personality.

Let us remember in this connection an admirable old definition of the means to develop our musical capacities: ". . . We must captivate the ear, interest the imagination, and by degrees, exalt the soul. . . ."

Here we see what are the real ends of the study of the essence of music.

We wish to finish our exposition with a more general question about art: What is art in our lives? What importance has it for our daily existence? Is it "beauty," the only end of which is to give us pleasure, a diversion, a pastime, a decoration, or something more serious, more important, something which has profound roots in our human being, something spiritual?

Ordinarily those who claim the importance of a work of art are obliged to prove their claim, give a real reason for it; without this a vague acceptance of the importance of art is worth nothing.

By our conception of esthetics considered as a study of the essence of art, we try to establish a definition of the immense and vital importance of works of art in our life at this time.

We see in art the only means that we possess of using the creative faculties of our intellects.

Art is the expression of our spirituality; music is its supreme form.

Let us dedicate ourselves to the study of the essence of music, to its esthetics.

Toscanini Uses Debussy Baton To Conduct Iberia in Paris

Italian Maestro Also Directs Beethoven's Ninth Symphony and Wagner Excerpts—Weingartner Acclaimed in Three Concerts—Successes Won by Noréna, Gigli, Kiepura and Others

PARIS.—The orchestral week was rendered memorable by the appearance of two great leaders: Toscanini and Weingartner. This gives the journalistic loud-speakers much pleasant broadcasting to do.

Toscanini conducted the Straram Orchestra in two brilliant concerts at Ganna Walska's theatre, the Champs-Elysées. His traditional success everybody knows about and it were superfluous to go into that again now. Ovations, ovations, ovations.

The Italian tonal conjurer opened with a tribute to his own country, playing the overture to Rossini's La Scala di Seta, a piece which dictates the most scrupulous care in the articulation of each and every note within the phrase, as well as the utmost nicety in dynamics and tempo. La Scala di Seta is one of six operas which Rossini wrote in eleven months in 1812. An *opera-bouffe* in one act, it was first given in Venice, and connected with it is a famous Rossini pleasantry. It seems the director of the Teatro San Mose, of Venice, offended at learning that Rossini had signed a contract with another theatre, deliberately gave him the worst libretto he could find for the *maestro's* next opus. Rossini took the matter in hand by making a collection of the most ridiculous tunes and old-fashioned motives he could discover, respectfully handing the doubtful concoction to the San Mose manager. The latter tried to excuse himself for having furnished such an execrable libretto. "Oh, that's all right," Rossini cheerfully replied, "the music I wrote to it is even worse!" But this was not the end of the joke. The première has begun, and the band is playing the overture. When they come to the *allegro* movement, the string players (obeying Rossini's orders, of course) stop every other note to tap their music-stands with their bows. The house is soon in an uproar, lights are broken, benches upturned. "Go on, don't stop," Rossini urges the musicians, laughing, tears streaming down his face. The disturbance increases, Rossini escapes by a cellar door, leaves immediately for Milan, and there, at La Scala, produces one of his most successful operas.

Toscanini also created a riot, but not for the same reason Rossini did; it was one of those riots that does the artist and the public good, and once it had subsided, Toscanini gave his worshipers Brahms' fourth symphony, that lovely evocation of beauty brought to earth in 1885. Iberia, by Debussy, was another eloquent experience, diffused with a sense of restless power. For this interpretation, Debussy's heirs handed Toscanini the French composer's baton with which to conduct the piece. To those who may be inclined to attribute intelligence or personality to a stick of wood, the utilization of this particular one may have had some meaning, not necessarily æsthetic. Others, not given to such forms of sentimentalism—and shall I say, publicity?—noticed no difference. It is the spirit which animates Toscanini's mind that does the trick, not a baton, however hallowed by memory it may happen to be.

For Death and Transfiguration, by Strauss, Toscanini resumed his own directional wand, and discoursed with understanding and sympathy. His second concert opened with Wagner's Faust Overture, composed in Paris in the period 1839-1842. Followed Parsifal Prelude, the Good Friday music, and—overtowering wonderwork of sincerity—Beethoven's ninth. More easily admirable than lovable perhaps, Toscanini made his presentation of the mighty composition a consummate blend of reverence, technical mastery, imagination and communicative power. The vocal element, Mmes. Cernay, Mahé, MM. Cathelat, Cabanel, and a chorus, left much to be desired. A little more enterprise on the part of the organizers, and the ninth could have been quite perfect. First-class choruses may be more or less scarce in France, but soloists certainly are not.

WEINGARTNER ACCLAIMED

Felix Weingartner left his duties as director of the Basel Conservatory (where he holds classes in conducting) to come to Paris for three concerts. Once more he proved himself an expert dispenser of the "delightful madness that is born of music," and this reviewer is always in a blessed mood when he hears Weingartner. Berlioz' may not be the most spiritual art, but under Weingartner—La Damnation de Faust by France's great romantic, was the object of the concert—he certainly is fascinating. With laudable adroitness he brought out Berlioz' sensitiveness, his picturesque qualities, and tumultuous aspects. He was ably assisted by Mme. Martinelli (Marguerite), M. Saint-Cricq (Faust), M. Panzera (Mephisto), M. Chauvel (Brander), and the St. Gervais Chorus.

On Saturday and Sunday, Weingartner conducted the Pasdeloup Orchestra through two Beethoven concerts, the programs listing the Prometheus, Egmont, and Coriolanus overtures, the second, third, and fifth symphonies, and the violin concerto, with André de Ribaupierre, soloist.

NORÉNA ADMIRED

Mrs. E. Berry Wall opened her 1934 series of Wednesday Morning Musicales (for the benefit of the Phare de France) at the Interallied Union, with a beautiful concert by Noréna of the Metropolitan Opera, and Fridtjof Backer-Gröndahl, Norwegian pianist, pupil of Grieg. Noréna, who sings confidently in all languages, did exquisite work in Cual farfaletta amante by Scarlatti, Clair de lune by Fauré, and Au Crépuscule by Agathe Backer-Gröndahl. She was also appreciated in some Schubert Lieder, and was deeply impressive in Oh, quand je dors, by Liszt. The audience—large and fashionable—successfully urged her to do some extras, one of them being the Echo Song, with which Jenny Lind made such a reputation, and which completely brought down the house. Pianist Backer-Gröndahl was heard in the Grieg Ballade, in pieces by Agathe Backer-Gröndahl, Medtner, Borodin, and Rachmaninoff, and encores.

Another brilliant occasion on which Noréna was the fêted soloist, was the concert organized by the Grand Duchess Helen of Russia (Princess Nicolas of Greece), at the Interallied Union, the proceeds going to the Duchess' charities. Noréna interpreted Poeme d'un jour, Rencontre, Toujours, by Fauré; The Rose and the Nightingale by Rimsky-Korsakoff; Frühling by Rachmaninoff; and sang the duets from Madam Butterfly and La Boheme, with Tomas Alcäide, tenor. The program further included a group of solos by Alcaïde and by Backer-Gröndahl, pianist.

TWO TENORS

Gigli attracted a large and preponderatingly Italian audience to the Salle Rameau. Fausto Cleva played the accompaniments. It was the usual Gigli program and the usual Gigli success. Resounding applause and people shouting *"Bravo"!* all evening, and Gigli gave many more extras than there were numbers printed on his menu.

Jan Kiepura has just sung one Boheme and two Toscas at the Opéra-Comique. Kiepura "owns" the Comique public. The place was packed to suffocation for each performance, enthusiasm ran high, and the tenor had to repeat arias. At the end of the show he gave a short recital of popular tenor songs, and during the entr' actes he inscribed programs in the foyer.

I do not know if Kiepura has ever perturbed the *garlicas* at the Metropolitan, or if tenors sign programs and sing groups of songs at Covent Garden and La Scala, but be such things as they may, Kiepura made a Paris hit and played it for all it was worth. Much of his singing had fresh and limpid beauty, and he sang boldly, with intensity and full volume of tone. True, taste often yielded to what seemed to be a deliberate effort to *épater les bourgeois*, and impressed the customers certainly were. Kiepura's performances were conspicuous for his ability to charm and re-charm the spectators, in which he was greatly assisted by his youthful, happy manner and his engaging smile. I have often thought it a mistake for tenors to look too serious. If only they tried to look happy instead of impressive, especially when singing their lovely songs and making love to responsive ladies.

PASQUIER SCORES

Jean Pasquier, violinist of the Pasquier Trio, whose beautiful playing and successes have often been reported in these columns, was soloist with the Lamoureux Symphony Orchestra, Freitas-Branco conducting. Pasquier played the concerto in D by Mozart. Resigning all novel brilliancy, he proved himself an artist of fine calibre, doing the charming work with purest tone, and giving it its proper classical investiture. He placed his Mozart on an high æsthetic plane. Many approving and grateful recalls constituted the reward the audience gave him.

EMMANUEL'S WORKS

The last concert of the Concerts Privés of the Ecole Normale de Musique, was devoted to compositions of Maurice Emmanuel. *Mâitre* Emmanuel, apart from his activities as a composer, is professor of the history of music at the Paris Conservatoire, and is known all over the world for his erudite books on various musical and artistic subjects, such as his *Histoire de la Langue Musicale*, to mention only one of his signal contributions to musical literature. The concert just given comprised his sonata for cello and piano; Deux mouvements de danses francaises, for chamber orchestra; adagio and rondo, for piano, flute, oboe, and strings; sonata for clarinet, flute, and piano; Sonatina VI and Sonatina III, for piano; and Finale alla Zingarese, for string orchestra. Technical perfection, formal clarity, well-contained lyricism, and nobility of thought are the outstanding characteristics of this music. M. and Mme. Paul Bazelaire, Yvonne Lefebure, MM. Cortet, Gromer and Cahuzac, Mlle. Desouches, M. Rudiakof and Fred Goldbeck, were the interpreters.

A BACKWARD GLANCE

An "unusual" program was given by E. Borrel (violinist), Edouard Souberbielle (organist) Louis Ruyssen (cellist), Mlle. Lugat, MM. Guilloux, Eftekhar and Ribeyre (violinists), in the hall of the Schola Cantorum. The composers performed covered the fifteenth, sixteenth and seventeenth centuries—Sweelinck, Scheidt, Vivaldi, Leclair le Second, Corrette, Cannabitch, Boutroy, Naudot, Campione, Pachelbel, Zachow, Walther, Marais, Morel, Rust, Cauciello, Telemann, Boismortier and J. S. Bach.

A PRESENT GLANCE

The Concerts Servais announced a program of compositions by two French moderns, Jacques Ibert and Jacques Pillois, performed by Madeleine Monnier, Maurice Servais, Rene Le Roy, Mlle. Cernay, Ibert, Pillois, M. Burnat-Provins, Helene Bouvier, and Le Quintette Instrumental de Paris. Concerto for cello, Melodies, Jeux for flute and piano, Féerique, by Ibert; Bucoliques, for flute and piano, four pieces for cello and piano, Six Proses lyriques, and Cinq Haïkai, by Pillois, comprised the list.

IRVING SCHWERKÉ.

Mayor LaGuardia Proclaims "Musicians' Week"

At a meeting of the Men's Division of the Musicians' Emergency Fund, presided over by David Sarnoff, its chairman, held at the New York home of Dr. Walter Damrosch, Mayor Fiorella LaGuardia announced his decision to proclaim the period from December 10 to 17 as Musicians' Week in New York City, to stimulate interest in the campaign to raise $400,000 for the benefit of destitute and needy musicians and artists.

The proposal was made in the form of a letter which was read to the committee by Hon. Bernard Deutsch. It was as follows:

"Dear Dr. Damrosch:

"I am certainly deeply interested in the effort to raise funds to aid the unemployed musicians of the City. The general depression in the past few years has displaced many competent musicians and created many tragic cases of unemployment. If the musical arts are to be continued to future generations, it is certainly necessary to provide decent rewards to such artists for their labors. With the increasing leisure time of the people as a whole, it is increasingly necessary to provide cultural and education opportunities such as music affords.

"I am pleased to designate December 10 to 17 as Musicians' Week and to call upon all citizens to give within the limits of their ability to the fund now being raised under your direction for the relief of destitute and unemployed musicians.

"My very best wishes for the splendid work you are undertaking and to the Musicians' Emergency Fund which has done so much in the past to relieve the suffering of unfortunate, unemployed artists and musicians.

Sincerely yours,

(Signed) FIORELLA LAGUARDIA."

DR. ADRIAN BOULT,

British conductor, who will visit the United States in January, leads the BBC Symphony Orchestra in a special concert to be heard here in an international broadcast from London on December 12. Carl Flesch, violinist, is to be guest soloist. The program will include Haydn's symphony in B flat, No. 98, and the Beethoven Eroica Symphony. The broadcast reaches America through an NBC-WJZ network. (Photo © BBC.)

League of Composers Sponsors Opera Production and Radio Series

The League of Composers is sponsoring the production of Lady Macbeth of Mtsensk, opera by Shostakovitch, Soviet composer, which is to be given at the Metropolitan Opera House in New York on February 5 by the Cleveland Orchestra, Artur Rodzinsky conducting. The chief rôles will be taken by Anna Keskaya, Yasha Davidoff and Ivan Ivantzoff. Wilhelm von Wymetal is stage director and sets are being designed by Richard Rychtarik.

For the first time in its history, the league will broadcast a series of programs, six concerts of modern works, sent over the air as part of the NBC Guild Series. Other outstanding features of the league's program for 1934-35 include a reception and musicale in honor of Igor Stravinsky on January 7 at the Town Hall Club, and two concerts of new chamber music by Americans and Europeans at the French Institute in March and April.

M. T. N. A. to Convene in Milwaukee, December 26-29

The Music Teachers National Association (Karl W. Gehrkens, president), which holds a convention at the Hotel Pfister, Milwaukee, Wis., December 26 to 29, will be addressed by several prominent musicians. Among those to appear in lectures or concert performances are Paul Boepple, Rudolph Ganz, J. Lawrence Erb, Hans Barth, Howard Hanson, A. Walter Kramer and Harold L. Butler.

Szigeti at Bagby Morning Musicale

Joseph Szigeti's only New York appearance this season was at the Bagby Morning Musicale on November 26 in the Waldorf-Astoria. Among other things the Hungarian violinist played the Liszt Rhapsody, an original work for violin written for Remenyi in 1864 and revised by Hubay in 1932 and dedicated to Szigeti, and his own arrangement of Scriabin's Etude in Thirds.

IN NEXT WEEK'S ISSUE

MISCELLANEOUS MIRTH FOR THE MUSICAL

By DAVID FERRIS KIRBY

Triumphant Tannhäuser Hailed In San Francisco Opera Season

Rethberg, Melchior and Bonelli Heard in Chief Rôles of Wagner Drama, under Baton of Hertz—Bori and Crooks Delight in Manon and Traviata—Lotte Lehmann an Effective Butterfly

SAN FRANCISCO.—Tannhäuser was given by the San Francisco Opera Company at the Memorial Opera House in a fashion that held a capacity audience spellbound from a quarter to eight until almost twelve o'clock. In sheer magnificence of production—settings, lighting and costumes—in splendor of singing and in eloquence and authority of acting, this epochal performance has probably never been surpassed, if approached, in the history of Wagnerian presentation in this city. And the incandescent inspiration of the occasion was undoubtedly due in large measure to the superlative conducting of Alfred Hertz, who gave such pace, power and poignancy to the performance that the usual adjectives are idle in attempts to convey the quality of searching artistry and masterful musicianship which distinguished him throughout.

The Elisabeth of the cast was Elisabeth Rethberg. Rethberg is Rethberg. The like of her voice for soprano quality has not been heard here. Purity, sweetness and richness of tone, perfection of vocal production, art in the singing line, acting that is never overdone, never drops from the rôle—these are a few of her attributes. Elisabeth was portrayed by Rethberg with a touching loveliness and personal beauty. The Allmacht'ge Jungfrau, hor mein Flehen as sung by her was not a beautiful piece of vocalism, but a prayer in the genuine meaning of the word. There was a deep felt sincerity in her interpretation that touched her audience. Rethberg richly deserved her rapturous reception.

A new Tännhauser came onto the scene upon this occasion. Lauritz Melchior, a sterling artist, full-throated, with a tone that has vibrant beauty capable of reflecting with telling power the varying moods of the character. A big manly figure, his restrained and noble acting and superb vocalism evoked admiration from the audience. His delivery of the long and taxing Narrative in the last act was a particularly dramatic and compelling piece of vocalism. Tännhauser retained his full significance as the vital central character due to the consummate artistry of this competent, sensitive interpreter.

Ezio Pinza's Landgrave dominated the stage in his various scenes and shared equally in the first honors of the evening.

Querita Eybel's colorful dramatic soprano voice was heard to fine advantage as Venus. For a young artist who had never before sung the rôle, she did an excellent piece of work.

Richard Bonelli's Wolfram proved a revelation, dignified and masterly. Vocally, he was in fine fettle and his singing of the Song to the Evening Star, one of the highlights of the performance, won him salvos of applause. Pathos, tenderness and poetry were beautifully blended in his characterization of the part.

The Young Shepherd was extremely well sung by Lillian Clark and the remainder of the cast gave complete support to the principals. The ballet provided spirited dancing in the first scene and the chorus during the second act gave a brilliant account of itself.

BORI AND CROOKS TRIUMPH IN MANON

Lucrezia Bori made her first appearance of the season at the Memorial Opera House as Manon, a rôle in which she triumphed here last year, and was accorded a hearty welcome by a brilliant audience. The Massenet opera ushered in the San Francisco Opera Company's second week.

Bori made a Manon charming to gaze upon and delightful to listen to. Her voice is rich in color, warm and passionate, and always divinely in tune. She sang admirably throughout the opera; but it was particularly in the gambling scene and in the seminary chapel, where she succeeds by her passionate appeal in winning the young abbe back to love and life, that the purity and emotional appeal of her voice were most enrapturing. Histrionically, Miss Bori's performance had the same spontaneity, vivacity, grace and intensity as last year. At the close of the third act where she had risen to heights of passionate utterance, Miss Bori was given a well deserved ovation. This writer lost track of the number of times that this popular artist was recalled before the curtain.

The opera served to introduce Richard Crooks as an operatic artist. He made a handsome and aristocratic Chevalier des Grieux. Crooks represented the character with spirit and ardor and sang the music with the elegance and finish that it demands. His performance of Le Reve in the second act had charm and beauty of tone and the Ah, fuyez aria in the St. Sulpice scene was sung with dramatic fire. Crooks' French diction left nothing to be desired. By the enthusiastic applause that greeted him at every possible opportunity throughout the performance, he must have known that he had sung and acted his way into the esteem of the San Francisco public.

Louis D'Angelo as the Count des Grieux was excellent, both vocally and histrionically, giving a dignified, artistic and finely finished performance. The Lescaut of Alfredo Gandolfi was another subtly Parisian and altogether convincing impersonation. Marek Windheim disclosed his skill to advantage as Guillot. The smaller rôles were splendidly done by Jack Howell, Helene Strauss, Andre Ferrier, Georges Simondet, Myrtle McLaughlin, Georgette Schiller, Amerigo Frediani and Madalaine Lanz. The mounting was unusually good, appropriate and picturesque. And Pietro Cimini's conducting kept the performance moving with spirit.

SAN FRANCISCO HEARS A NEW MADAM BUTTERFLY

Lotte Lehmann, who made her farewell appearance for this season with the San Francisco Opera Company as Cio-Cio-San in Puccini's Madam Butterfly, scored in this rôle as sensationally as in La Tosca.

From the moment she made her first entrance upon the stage of the Memorial Opera House until the final lowering of the great curtain, Mme. Lehmann held her audience spellbound. The Puccini music suits the Lehmann voice ideally. Her colorful dramatic soprano voice radiates with splendor; her art of singing is flawless; her diction matches the lovely quality of her voice.

Mme. Lehmann's portrayal was given preeminence by a combination of musical, vocal and declamatory supremacy, with a powerful and individual histronic ability. In her interpretation of Puccini's Nippones heroine, Mme. Lehmann does not depict Cio-Cio San merely as a pretty little plaything. This Butterfly is a woman of flesh and blood, intensely dramatic when she realizes the tragedy of her situation, yet charmingly ingratiating in her moments of gayety. Never was the last act presented in so convincing a manner on the Memorial Opera House stage. Never was the audience so completely won as by the magic of the art of this superb singing-actress. A sold-out-house showered Mme. Lehmann with boundless enthusiasm. The ovation tendered her at the end of the opera must have lasted all of fifteen minutes.

The fine voice and engaging personality of Dino Borgioli did what could be done for the distasteful part of Lieutenant Pinkerton. Alfredo Gandolfi had the business-like and gentlemanly aspect of an American consul, joined to the voice and style of an artist. Elinor Marlo sang the music given to Suzuki exceedingly well and her acting was charming. In the lovely duet of the flowers, her rich contralto tones blended admirably with that of Mme. Lehmann. One of the inspiring features of the performance was Pietro Cimini's conducting. The stage settings, both authentic and beautiful in character, added much toward creating an appropriate Oriental atmosphere.

LA TRAVIATA ATTRACTS THRONG

La Traviata attracted an immense audience to the Memorial Opera House. Not only was every seat throughout the entire house occupied, but likewise every inch of standing room. According to managerial reports, several hundred people were turned away from the box-office on the night of the performance, thoroughly disappointed when informed by the man in charge that the law prohibited any further sale of general admission tickets. The reason for there being a particular interest in this performance of the Verdi opera is attributed to the fact that Lucrezia Bori was appearing therein as Violetta for the first time in San Francisco, and that her associates in the cast were the two popular American artists Richard Crooks and Richard Bonelli.

Bori made her Violetta a real personage. She acted the part with great intelligence and with evident understanding of its dramatic possibilities. In the first act her singing of the Ah fors e lui, generally accepted as a coloratura aria, was extraordinary in its technical perfection, superbly beautiful in quality and astonishing in its range of dynamic contrasts. Throughout the remaining three acts, Miss Bori's voice had beautiful liquidity of quality, was wholly at her minutest service and the outcome—the weld of singing and acting—was something close to perfection of its kind. In costumes of genuine beauty, Bori was a vision of loveliness, and as today she stands at the very zenith of her art, her portrayal of the heroine of Dumas' famous romance was one to be remembered. Indeed, as long as there is Lucrezia Bori to interpret the part of Violetta, La Traviata will never be considered an old war-horse. Needless to report that the charming artist had an overwhelming success.

Richard Crooks, young, eager, ardent, good looking, and the possessor of as lovely a lyric voice as ever a lyric tenor could claim, was an Alfredo of striking and romantic bearing. From the histrionic standpoint, Mr. Crooks acted the rôle with dramatic distinction.

Richard Bonelli was wholly in the character as the elder Germont, a finely artistic interpretation by a singing-actor of accomplished powers. He had knowledge of the style and he acted with discretion. Bonelli put a mellow enthusiasm into Di Provenza that caused a temporary cessation of operatic activities.

Flossita Badger, Marek Windheim, Louis D'Angelo and Jack Howell were more than good in smaller important rôles. The orchestra under Gaetano Merola's direction performed its part with customary skill and equally effective was the performance of the chorus.

RACHMANINOFF GIVES SAN FRANCISCO RECITAL

After an absence of two years, Serge Rachmaninoff returned to San Francisco to give a piano recital. His program consisted of works by both ancient and contemporary composers. Rachmaninoff's complete absence of mannerisms is always a relief. Every number on his program was interpreted with warmth and controlled by intellectual understanding. Many encores were demanded and given.

Because the Memorial Opera House is at present being used by the San Francisco Opera Company both day and night for either rehearsals or performances, Manager Peter D. Conley found it necessary to present Rachmaninoff in the old Exposition Auditorium. C. H. A.

Florida Plans Spring Music Festival To Be Presented In St. Petersburg

Chorus of 3,000 Being Trained by Gabriel Williams to Form Nucleus of Programs Arranged for First Week of March—Prominent Citizens Endorse Project

ST. PETERSBURG, FLA.—The State of Florida will present in St. Petersburg during the first week of March what is announced to be one of the most magnificently staged festivals of music on record for the United States. The event will be under the direction of Morris Gabriel Williams, who has organized and directed music festivals in Cleveland, Westchester County, N. Y.; Philadelphia, Erie, Pa., and many other cities.

First rehearsals of a chorus of about 3,000 have already begun. The city has no auditorium with seating capacity or stage to present so huge a chorus and the festival will have to be housed through arrangements now under way. It will not be in the open, notwithstanding Florida's famous climate. Rehearsals are being held for the chorus group of St. Petersburg in the Senior High School auditorium. Present plans are to train chorus groups in Tampa, Clearwater and the Bradenton-Sarasota area. These groups will be massed for final rehearsal and for the performances of the festival under Mr. Williams' direction.

Every church, school and musical organization is giving the festival endorsement and pledge of support. The city administration has already endorsed it and is coöperating in the plans. The St. Petersburg Ministerial Association and all pastors of the religious bodies of the city have given unanimous support and endorsement. The Carrenno Club, St. Petersburg's musical organization which has fostered musical culture for many years, and of which Marion Watkin is now president, has given endorsement of the festival; the St. Petersburg Realty Board did the same, also the Southland Society.

SPONSORING COMMITTEE NAMED

Paul Poynter, publisher of the St. Petersburg Times, and other leading citizens have organized a central committee to act as the permanent body in assisting Mr. Williams to make the festival an outstanding musical event of the winter season in America. The committee elected Aloysius Coll its president and Wally Bishop secretary. A treasurer is later to be elected. The personnel of the central committee is as follows:

Robert G. Blanc, mayor of St. Petersburg; Carlton F. Sharpe, city manager of St. Petersburg; Sterling Bottome, president of the Chamber of Commerce; Capt. George M. Lynch, superintendent of schools in Pinellas County; Henry W. Adams, member of the city council of St. Petersburg and former mayor; Mrs. Will Payne, wife of the novelist and story writer, resident of St. Petersburg; Mr. Poynter; Major Lew Brown, publisher of the Evening Independent; John N. Brown, president of the Florida Hotel Association and former mayor of St. Petersburg; Prof. John L. Shearer, veteran manager of many lecturers, cultural series and past president of the St. Petersburg Echo Club; L. C. Brown, business manager of the Evening Independent; Dean Robert Reed, founder and chief executive of the St. Petersburg Junior College; Everett Allyn Moses, director of Moses Band, official musical organization for St. Petersburg; Thomas M. Griffith, president of the Griffith Advertising Agency, St. Petersburg; Mrs. Gertrude Cobb Miller, director of music in the St. Petersburg High School and conductor of the high school orchestra; Charles R. Carter, member of the board of commissioners for Pinellas County; Robert R. Walden, director of public welfare in St. Petersburg and honorary president of the St. Petersburg Welfare Council; Irving S. Miller, retired manufacturer; Charles M. Gray, business man; Dr. Linnaeus La Fetra, New York physician and now a civic leader in St. Petersburg; Aloysius Coll, poet and former manager of the St. Petersburg Industrial Bureau; Dr. Prescott LeBreton, surgeon at the American Legion Hospital for Crippled Children of Florida, St. Petersburg; F. R. Francke, Commander, member of the staff of the governor of Florida; Wally Bishop, and Arthur ("Pop") Momand, nationally known cartoonists; Marion W. Watkin, president of the Carreño Club.

Charles R. Carter is chairman of the subcommittee on site for the festival and its housing, lighting and staging; Paul Poynter is chairman of the committee on state-wide contact with all organizations and personnel of the statewide advisory committee, and Mrs. Will Payne, chairman of a committee to contact all women's organizations and enlist their support and practical assistance. Charles M. Gray heads the committee on organization of the chorus.

By coincidence, the Florida West Coast division of the Florida Federation of Music Clubs met in Clearwater, Pinellas County, on November 23. This gave the chorus organization committee an opportunity to present the plans for the festival to all musical groups on the west coast of the state, and to arouse their interest in its success. R. P.

Metropolitan Opera Performances to Be Broadcast

The radio will again carry Metropolitan Opera performances, according to announcement of M. H. Aylesworth, president of the National Broadcasting Company. The series, which is sponsored by the makers of Listerine, starts on December 29 and will continue for twelve or more weeks. Geraldine Farrar is to be the commentator. Through special arrangement, the production on Christmas Day of Hänsel and Gretel will be broadcast from the Metropolitan stage. The hookup for these broadcasts is over combined NBC-WEAF-WJZ networks, and may be heard throughout the United States, Canada and the Hawaiian Islands.

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presents

CLOTILDE and ALEXANDRE SAKHAROFF

Lyrical duo-dancers famed in every capital of the world

THESE distinguished continental duo-dancers will make their American debut this winter in a repertoire of modern and classic dances which enthralled audiences in every civilized part of the world. They have made repeated successes in London, Paris, Berlin, Tokio, Cairo, Geneva, Shanghai, Zurich, Vienna, where critics have hailed the purity of their concepts, their marvelous sense of rhythm, their power and grace.

A FEW DATES ARE STILL AVAILABLE FEB.–MARCH

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VIENNA CHOIR BOYS

Third Sensational Season in America

FOR the third season, this traditionally great organization is touring America after a total of 150 recitals which have delighted audiences in nearly as many cities. The sheer purity of performance, their poignant simplicity and high order of musical talent have marked this adorable troupe of actor-singers as the outstanding boy-choir of contemporary times. Their extensive repertoire includes small operas, national and church songs, Christmas carols, and the current season will be distinguished by many new offerings.

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"Voices flutelike and lovely."
—*N. Y. Times*

"Audience wildly enthusiastic."
—*N. Y. World-Telegram*

"Unusually ardent enthusiasm."
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Damnation of Faust Performed By Boston Symphony Orchestra

Berlioz Work Vividly Presented under Baton of Koussevitzky, with Cecilia Chorus and Assisting Soloists—Heifetz Plays Sibelius Concerto with Orchestra—Sevitzky Introduces Novelties—Thomas Hailed in Recital

BOSTON.—Serge Koussevitzky is an enemy of routine, not only in the character of his presentations but also in the make-up of his programs. This is illustrated by the last two programs of the Boston Symphony Orchestra, one of which was devoted to the Damnation of Faust by Berlioz—without cuts; while the other included Henry Eichheim's Bali, the Sibelius violin concerto, with Jascha Heifetz as soloist, and Also sprach Zarathustra by Strauss.

The performances were given on November 30, December 1 and 3. It was the first time the work had appeared on a program of the Boston Symphony Orchestra, although other organizations have given it in Boston, the last occasion being some thirteen years ago. At these offerings the orchestra was assisted by the Cecilia Society chorus, admirably trained by Arthur Fiedler, responsive to the demands of the music and of the conductor who was interpreting it. Its one weakness—which was, of course, not the fault of singers or conductor—was that it contained an insufficient number of voices for certain sections of the score, notably the Pandaemonium music. Of the soloists, Beata Malkin, as Margherita, stood out by the opulence of her vocal resources and by the purity as well as ripeness of her artistry. Her singing of the two great airs stopped the show on each occasion. Why, the listener asked himself, has Miss Malkin been comparatively unknown in America? Both in the beauty of her voice and in the imagination that characterizes her interpretation I have no hesitation in declaring her among the greatest sopranos on the concert or operatic stage today.

The other soloists inevitably suffered by comparison, although they did capable and frequently effective duty. Ivan Ivantzoff was the Faust, Alexis Tcherkassky the Mephistopheles and John Gurney the Brander. (The performance, it should be said, was in English—of uneven quality.) As to the quality of the orchestral playing and the general effect conveyed by Dr. Koussevitzky as a whole, only the highest praise is possible. Bostonians are familiar with the phenomenon of the Russian conductor before massed chorus and orchestra, leading the performance of a great work to which he has directed his ambition, musical talents and extraordinary power of concentration. They remember occasions like the Beethoven ninth symphony, the Brahms Requiem and the Bach B minor Mass, when the performers catch fire from the incandescence of the conductor. The Damnation of Faust was another such occasion.

Heifetz' performance of the Sibelius concerto with the Boston Orchestra was his début, so far as the work was concerned. It is almost unnecessary to say that the superficial aspects of his playing were a repetition of the kind of thing that has made him preëminent among violinists. But above this was the nobility of his presentation, which almost revealed a new Heifetz—if that were possible.

The concerto was preceded by Bali by Henry Eichheim, with the composer conducting a work that had been made familiar to American audiences last year by the Philadelphia Orchestra. The composition was well received by Boston listeners. At the close of the program came a magnificent performance of Also sprach Zarathustra under Koussevitzky, who had also led the orchestra in the playing of the concerto with the greatest unity of purpose with the soloist.

SEVITZKY OFFERS FRESHENED PROGRAM

The Peoples Symphony Orchestra, too, has been raised from the slough of routine under the leadership of Fabien Sevitzky, as illustrated by the concert in Jordan Hall on November 25, when the program included Vivaldi's D minor concerto, arranged by Siloti, Mary Howe's Dirge, two arias sung by Benjamin de Loache, and Tschaikowsky's fourth symphony. Mr. de Loache, a baritone familiar to Philadelphia, where he has frequently appeared as soloist with the Philadelphia Orchestra, was enthusiastically received by the Jordan Hall audience after his singing of numbers from Alexander's Feast by Handel and Tannhäuser by Wagner. Miss Howe's composition, new to Boston, was also well liked. And the audience applauded the efforts of Mr. Sevitzky and the orchestra with warmth frequency during the concert.

Another orchestral concert that deserves mention in connection with the remarks anent routine—or lack of it—was given by the New England Conservatory of Music Orchestra (Wallace Goodrich, conductor) at Jordan Hall on November 23, when the program contained the first movement from Raff's Lenore Symphony, the B flat minor piano concerto of Tschaikowsky, Chausson's symphonic poem, Viviane, and Dvorak's Carneval Overture. Howard Goding of the faculty was the soloist.

TWO SINGERS

John Charles Thomas gave a recital at Symphony Hall on November 25. Thomas has probably never sung so well in Boston. The severest vocal pedagogue would have been hard put to it to find fault with Thomas' almost flawless employment of his resonant organ. His program included an excellent list of Lieder by Schubert and Schumann, an aria from Verdi's Masked Ball, three songs in Italian, two in French and five in English. The audience was almost frenetically applausive.

Isabel French, a soprano who takes her music as well as her singing seriously, gave a recital in Jordan Hall before an engrossed audience on November 27. The character of the program, to which the singer brought her numerous gifts, speaks for itself: rarely heard numbers by Gluck, Lully and Mozart; similarly well chosen numbers from Paladilhe, Bruneau, Fauré and Debussy; settings of Mignon by Schubert and Wolf as well as other Lieder by these two composers; songs by Pizzetti, Respighi and John Alden Carpenter; and a Hebrides folk-song. Celius Dougherty was the accompanist.

OTHER CONCERTS

A rather unusual entertainment was given at the Elizabeth Peabody Playhouse on November 22. Its title, Creole America in Romance and Song, was really not sufficiently inclusive, since the origins and development of Creole culture were represented by selections from such diverse sources as Arabia, Spain, the Spanish Antilles, the French West Indies and the American southwest. Maud Cuney-Hare was lecturer as well as pianist, and she was assisted by William Richardson, baritone, and Barbara Quinichette, *danseuse*.

Other recent concerts, which must unfortunately be set down with the merest mention, were given by Edmond Boucher, bass, George Millrood, violinist, and Reginald Boardman, accompanist, at the Gardner Museum on November 25; the F E R A Symphony Orchestra (Will Dodge, conductor) at the Museum of Fine Arts on the same day; Joseph Lautner, tenor, at the Longy School of Music on November 27; and Ralph Leonard Kirkpatrick, who played a program of music for the harpsichord of exceptional interest at the Harvard Musical Association on November 30. And in a related field, finally, Angna Enters gave three of her original programs at the Repertory Theatre on November 29, 30 and December 1. M. S.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Music in Philadelphia

(*Continued from page 5*)

Bach after Dr. Stokowski had been recalled to the stage so many times, and he finally motioned for silence and suggested that after that final number there really was nothing which could fittingly follow. It is interesting to note the tremendous enthusiasm for these Bach works in Dr. Stokowski's transcriptions.

SOCIETY FOR CONTEMPORARY MUSIC

The Society for Contemporary Music has recently been reorganized and is now under the leadership of Alexander Kelberine as chairman of the executive committee. Three concerts are to be given this season, one of which took place in the auditorium of the Ethical Culture Society on November 28 before a large audience of representative musicians of the city.

Georges Barrère, flutist, Carlos Salzedo, harpist and pianist, and Horace Britt, cellist, were heard delightfully in a trio for flute, harp and cello by Boris Koutzen. Each number presented during the evening received its first Philadelphia performance at this concert. Mr. Koutzen's trio was decidedly modern in harmonies and general handling. The third movement was found to be in a five rhythm, which was used with good effect. Chansons Madecasses by Ravel for soprano, flute, cello and piano were sung by Judith Litante, with Mr. Salzedo at the piano and Mr. Barrère and Mr. Britt playing the flute and cello respectively. They presented varying emotions, from love to rage and hate. They were extremely hard to sing, but Miss Litante did excellent work, keeping on the key when every other instrument seemed to be as far removed from the vocal part as possible.

Divertissement by Wallingford Riegger, for harp, flute and cello, was finely performed by Messrs. Barrère, Salzedo and Britt. Trois Poemes De Stephane Mallarme by Carlos Salzedo, for soprano, harp and piano, were sung by Miss Litante, with Edna Phillips at the harp and the composer at the piano. They were also modern in every way and seemed almost unsingable, but Miss Litante again surmounted all difficulties and received warm applause from the audience and appreciation from the composer.

The final offering was unqualifiedly enjoyable, as it was an arrangement of the Ravel Sonatine for harp, flute and cello, made by Carlos Salzedo and played by Barrère-Salzedo-Britt. It was magnificently done and aroused such enthusiasm that they played the menuet over again.

The Koutzen trio and Riegger's Divertissement were especially written for and dedicated to Barrère-Salzedo-Britt. M. M. C.

Flanders Resigns as Manager of New England Conservatory

BOSTON.—Ralph L. Flanders has resigned as general manager of the New England Conservatory of Music, but will retain his connection with the institution in an advisory capacity. Who will succeed Mr. Flanders is not yet known, nor whether any change in policy is implied. As announcement as to his successor will be forthcoming early in January. M. S.

MARIA CARRERAS

is appearing in recitals this season in Washington, D. C.; Philadelphia, Pa.; St. Louis, Mo.; White Plains, N. Y., and on March 15 at Town Hall, New York.

Milwaukee Plans Spring Opera Festival

Jean Tennyson, Soprano, to Be Featured in Series Tentatively Arranged by Opera Association of Wisconsin City

MILWAUKEE, WIS.—Jean Tennyson, young American soprano, who appeared with the San Carlo forces at Pabst Theatre here recently, made so favorable a success that plans are under way to feature her in leading parts in a spring festival of opera in this city.

The festival in view is planned to present the Chicago Grand Opera Company now playing in Chicago, in an opera series either at the large city Auditorium at popular prices or at Pabst Theatre. Present plans are for Frank Laird Waller as conductor, with the complete cast of the Chicago group. Manager Van Loon is now making contacts looking to a season seat sale with the New Year. Among the artists included is another sterling young American singer who like Miss Tennyson recently returned after several years abroad, Myron Duncan, tenor, formerly of Wausau, Wis.

Successful completion of the Milwaukee Opera Association plans, it is hoped, will coincide with Miss Tennyson's San Carlo season, inasmuch as her recent appearances were so decided a hit that featuring her name will materially increase the appeal of the festival.

Miss Tennyson caught on tremendously here. The critics were enthusiastic and the audiences completely won by her gracile appearance in four productions, by her musicianship and command of routine. Lack of space prevented previous note of this.

Mr. Waller is assistant conductor with the Chicago Grand Opera Company, is a champion of the American in music and as conductor of the Milwaukee Philharmonic orchestra has provided many an American composer and artist a first hearing.

J. E. Mc.C.

MacDowell Club Honors Moiseiwitsch

A reception was given on December 2 by the MacDowell Club of New York in honor of Benno Moiseiwitsch, pianist. Mr. Moiseiwitsch played a short program.

First Baptist Church Choir
of White Plains, N. Y.
REV. CHARLES O. WRIGHT, D.D., Pastor
50 voices
The Messiah
Sunday Evening, December 16
8:00 P. M.
Soloists:
HELEN WAGNER SNIFFEN, soprano
GEORGIA GRAVES, contralto
GEORGE RASELY, tenor
FREDERIC BAER, baritone
ELIZABETH B. CROSS, organist and choir director
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Los Angeles Philharmonic Begins Saturday Programs Successfully

Klemperer Leads Works of Weber, Haydn, Stravinsky and Ravel at First of New Matinee Series—Argentina Dances Twice Before Throngs—Nelson Eddy Acclaimed

Los Angeles.—Change of the Philharmonic Orchestra Sunday afternoon concerts to Saturday afternoon evidently is meeting with popular approval. Philharmonic Auditorium was practically filled when the new evening series started, although many people did not stir from home owing to fear of being marooned downtown by the walkout of striking street-car men. Enthusiasm was on par with the attendance, a fact which was significant, because the Saturday public differs from those attending on Thursday night and Friday. The consensus among the regular Philharmonic Orchestra concert-goers is that the change to Saturday has attracted many new faces.

Familiar and yet in a sense new faces loomed also from the program. Naturally, it was familiar Weber which one heard during the Euryanthe overture, but the Haydn of the E flat major symphony with the kettle drum roll was new here, as was Igor Stravinsky of the Pulcinella suite. And new elements were revealed also during a Ravel Bolero performance, when detail heretofore not brought out was noticed. The performance was remarkable for the slowness with which Klemperer built up toward a final climax, which proved to be more powerful because of the manner of approach. The orchestra had to rise and bow acknowledgments after the Weber overture and similar enthusiasm prevailed after every selection. Altogether, an auspicious opening for the new Saturday series, especially as the performance had an uncommon artistic strength and subtlety. Although this concert occurred only at the end of the second week of the season, Dr. Klemperer has already achieved splendid control over the Philharmonic Orchestra as an ensemble.

Argentina Fêted in Recitals

Two highly successful recitals of La Argentina brought crowds to the Philharmonic Auditorium, the Spanish dancer appearing again under the Behymer management. La Argentina has become a prime favorite among a public which is keenly interested in dancing. The Argentina programs contained several items new to local observers, but interest centered largely upon her De Falla, Turina, Albeniz and Granados numbers, as well as traditional folk-selections. Evidently it is not so much the newness but something of that eternal poise and fire (so typical of this Spanish artist) which gives her such an extraordinary hold over local recital patrons.

In Luis Galve, Mme. Argentina had an excellent accompanist who appealed strongly also as soloist in music of Iberian origin.

Speaking of Spanish dances, their influences can be traced to the Mexican folk dances with which Luz Garces fascinated her public at the Dance Theatre Guild under the sponsorship of Norma Gould. Señorita Garces has just arrived here from Mexico City. While her steps are much simpler than Argentina's, they have decided charm and her own fresh naturalness and unsophisticated grace are rather pleasing. Earl Vorhies played the popular dance-tunes, and Luisa Espinel served as a commentator, explaining some of the intricate and again very simple motives and effects as well as the history of the dances.

Nelson Eddy in Meistersinger Excerpts

Nelson Eddy, American baritone, assisted by Theodore Paxson, was cordially acclaimed by a large public at the Philharmonic Auditorium under the Behymer management. Eddy sang a widely varied program and was kept by his audience long after closing time, having to add enough encores to compile a second program. He created somewhat of a surprise by singing excerpts from Wagner's Die Meistersinger, including the Prize Song, as well as Airs of Beckmesser, Kothner, Pogner, the Watchman, besides those of Sachs. His tabloid version included even episodes given by the composer to the chorus.

Bach Concert at Pasadena Playhouse

The Coleman Batchelder Chamber Music series at the Pasadena Playhouse commenced successfully with a double program of Bach. Principal offerings included a performance of Die Kunst der Fuge by Richard Buhlig and Wesley Kuhnle, of choral excerpts by a chorus under John Smallman, while the Pasadena Community Symphony under Reginal Bland supplied an ensemble for a performance of the triple concerto, in which Alice Coleman Batchelder, Olga Steeb and Lillian Steuber played the solo parts.

A delightful program was given by the Carolers, a women's chorus under the direction of Clifford Lott, with Blanche Rogers Lott as accompanist.

Genevieve Wiley, mezzo-contralto, and Raymond McFeeters, pianist and accompanist, were cordially welcomed in a repertoire of unusual discrimination and wide versatility.

Julia Howell, professor of harmony at the University of Southern California, was guest lecturer at Occidental College, where she spoke on modern music. B. D. U.

Beveridge Webster Fulfilling Active Concert Schedule

Beveridge Webster, young American pianist, whose first New York recital took place in Carnegie Hall on November 30, and who made his American début with the New York Philharmonic Orchestra on November 11, includes among his engagements during the next weeks appearances with the Philadelphia, Pittsburgh, Richmond and St. Louis symphony orchestras. These are in addition to recital bookings. The young pianist then leaves for his annual extensive tour throughout Europe.

Mr. Webster is a native of Pittsburgh, where his father was director of the Pittsburgh Conservatory of Music. Thirteen years ago the young pianist, now in his twenty-fifth year, left the United States to continue his musical education in France. Before returning to his own country he achieved prominence on the European concert stage.

Tibbett Sings Radio Request Numbers

Lawrence Tibbett was heard in an all-request program during his weekly broadcast with Wilfred Pelletier's orchestra and John B. Kennedy over an NBC-WJZ network on November 27. The baritone sang the seven numbers for which he has had most letters during his current series.

The requests which Tibbett has received cover the entire song-field, ranging from operatic arias and classic love-songs through dramatic ballads and folk music to tunes from motion pictures. They include Cuban Love Song from the film of the same name in which Tibbett starred; Kipling's Boots, set to music by Hazel Feldman; In the Silence of the Night by Rachmaninoff; Minnelied (Brahms); the Di Provenza aria from Verdi's La Traviata; Tosti's Goodbye, and David Guion's Western ballad, Ride, Cowboy, Ride.

White Plains First Baptist Choir to Present Messiah

The First Baptist Church Choir of White Plains (Elizabeth B. Cross, organist and choir director) is to be heard in Handel's Messiah on December 16 at the church. The full choir of fifty voices (the limit of the seating capacity) will participate. The soloists for this Christmas oratorio will be Helen Wagner Griffen, soprano; Georgia Graves, contralto; George Rasely, tenor, and Frederic Baer, baritone. The last Amen, which until recently has been infrequently sung, will be included in its performance.

Hans Clemens to Give New York Recital

Hans Clemens, tenor of the Metropolitan Opera, who appeared with the New York Philharmonic Orchestra under Toscanini last spring, will be heard in his first New York song recital at Town Hall on December 12. He gives an entire Schubert program and Coenraad V. Bos will assist at the piano.

Nina Morgana on Tour

During the first fortnight in December, Nina Morgana is fulfilling a series of recital engagements. The first, on December 3, was in Roanoke, Va.; 8, Springfield, Ill.; 10, Battle Creek, Mich.; 13, Flint, Mich.; 14, London, Can.; 27, Iowa City, Ia. Following this Miss Morgana returns to New York to start rehearsals for the Metropolitan Opera season.

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A VERITABLE MASTER

The English pianist is by common consent the greatest living exponent of Bach's Keyboard music. His rare recital was a proper and reverent obeisance for the approaching 250th anniversary of Bach's birth. The endless joy and satisfaction that is in this inexhaustible composer was never more clearly or more easily made apparent. This surpassing pianist disclosed to us pages of lyric contemplation, of cocky humor, of religious ecstasy, of solemn grief. *Mr. Samuel is a notable musical scholar.* He has likewise developed a skill of finger, a magic touch, that are unequaled. But surely never have scholarship and technic been brought so humbly to serve a composer and his ideas. Uncanny speed and accuracy, deft accentuation, just tempos, the ability to mark with a subtly different touch each strand of the rich polyphonic web, all these virtues were but to exalt Bach's vigor or Bach's graciousness. *This was no piano recital; it was an Experience*—Columbus (Ohio) Citizen, Nov. 23, 1934, by R. L. F. McCombs.

ALL-BACH PROGRAM BY BRITISH PIANIST DELIGHTS AUDIENCE

A whole evening of piano music by Bach is like an entire program of readings from Shakespeare—dull if done badly, but high adventure when dispensed by a skillful and imaginative artist such as Harold Samuel, who delighted his listeners at the Baldwin-Wallace Conservatory last night with playing of great beauty and simplicity. Due to the liquid transparency of tone, the skillful pedaling, the pianist's serenity and suppleness, one heard not the piano, but something akin to the clavichord, that fragile transmitter of Bach's most relaxed, yet purest and most active moments—the instrument which aided him most to advance inwardly. It was clear that *his reputation as one of the most interesting and convincing Bach interpreters of the present rests on remarkable intuition combined with the most minute and painstaking study.*—Cleveland (Ohio) Plain Dealer, Nov. 22, 1934, by Herbert Elwell.

PIANIST GIVES STAR RECITAL

Bach Superbly Presented by Harold Samuel

The music of Johann Sebastian Bach is no novelty to concertgoers, but *rarely does one hear it so superbly performed as it was last night by the English pianist, Harold Samuel.* Fanny Nast Gamble Auditorium held an audience that listened in rapt attention to this remarkable artist, *completely under his spell as he traversed a program ranging from the little Preludes to the Italian Concerto.* The sheer musical intelligence demanded for such a feat as presenting an entire program of Bach is something to impress the listener. The artist of last evening played from beginning to end with the most impeccable command of his material. His tone runs the gamut of rich and varied color; the enormous technical difficulties of Bach seem not to exist at all; through it all runs a sculpturing of phrase and realization of form that lend enchantment to everything he presents.—Cleveland (Ohio) Press, Nov. 22, 1934, by Denoe Leedy.

Week of Six Bach Recitals
Town Hall, January 7th—12th

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Chicago Opera and Concerts Present Interesting Events

Kreisler, Shawn Dancers and Cara Verson Among Applauded Recitalists—Moiseiwitsch Hailed as Soloist with Chicago Symphony Orchestra—Boheme at Opera Has Edith Mason as Exquisite Mimi—Brilliant Lohengrin Sung by Cast Including Jeritza and Jagel, under Baton of Henry Weber

(*Continued from page* 5)

Opera House stage and even a blasé operagoer was stunned by a performance that will live long in our memory as one of the best ever witnessed on the operatic stage. Vocally, too, Jeritza rose to great heights. She sang gloriously and to say it mildly, she made a sensation.

Excellent Supporting Cast

Jeritza was surrounded by a uniformly good cast. We had heard the rôle of Herod sung by Lucien Muratore and Charles Dalmores and though the interpretations of those two distinguished Frenchmen were totally different from that of Frederick Jagel, we could well understand his presentation, which was perhaps less dramatic and less theatrical than his predecessors' but far less hideous and more human. Vocally, Jagel gave entire satisfaction, as he sang the part melodiously and this in itself is a big achievement. He too scored heavily, and justly so.

Sonia Sharnova was more than satisfactory vocally, but though her Herodias had allure, it did not completely convey all the possibilities to be found in the rôle. Joseph Royer did his best work since joining the opera this season as Jochanaan. He has not, to be sure, the stentorian tones of a Dufranne, but his utterances were heard throughout the vast theatre. Thus, his voice is voluminous and as the part lies well in his voice, he came through with flying colors. Myron Duncan was excellent as Narraboth. He looked well, sang in a like manner and made the part stand out. Superb was the singing of the parts of the five Jews by Cavadore, Oliviero, Jencks, Long and Persson. Indeed each one of these men deserves special mention for his fine work. Howard E. Preston made much of the small rôle of the first soldier and, as already stated, the entire cast without exception deserved credit.

Van Grove Conducts and Directs

Isaac Van Grove, to whom had been assigned the difficult tasks of staging and conducting the performance, did them so magnificently as to astound his most devoted admirers. Strauss' score is one of the most intricate in the operatic repertoire. Van Grove read it masterfully and was justly fêted to the echo when he returned with the principals time after time before the curtain, and he as well as Jeritza motioned to the orchestra men to bow acknowledgment. This was a correct gesture, as the Civic Opera Orchestra played the score admirably.

The Paul Longone régime with the Chicago opera has been greated fortified by the performance of Salome. Longone took a great chance in presenting an opera which had been close to a failure here in the past and which at its latest presentation scored a palpable hit with the Chicago audience.

We did not remain for the performance of Pagliacci which followed, as we felt that it would be an anti-climax. Probably we were wrong, as from reports at hand we understand that John Pane-Gasser made a favorable impression as Canio, winning the admiration of his listeners. Then, too, Carlo Morelli scored heavily as Tonio, while Lucia Diano made a successful reëntry as Nedda. The excellent conductor was Leo Kopp.

La Boheme, November 25 (Matinee)

This being Thanksgiving week it seems appropriate to express thanks to Paul Longone for what he is doing for opera here. Say what you wish, were it not for Longone Chicago would have been deprived of its own opera for many years. It was he who last year succeeded in interesting people in restoring opera in Chicago and it is he who is today bringing to the company new lustre, principally with American singers who are given opoprtunity to sing most of the leading rôles. For example, in the performance of La Boheme the two principal parts were given to Americans—Mimi, Edith Mason and Rodolfo, Giuseppe Bentonelli, while many others in the cast were American-born.

Mason's Mimi is so well known here that a long review would not add to her reputation. We have stated time after time that Edith Mason is one of the best singers to be found anywhere and that students can have no better way of acquiring knowledge of the art of singing than by attending her performances. She was, naturally, the magnet of the afternoon, but was well seconded by a cast in which shone particularly, Giuseppe Bentonelli, who finds the rôle of Rodolfo one of his best. Well costumed, he looked the poet, acted with distinction and sang with beauty of tone. He is decidedly an asset to the company. Margery Maxwell was a vivacious and well voiced Musetta. The three other Bohemians were entrusted to Frigerio (Marcello), Guido Guidi (Colline) and Wilfred Engelman (Schaunard). The work of the first two named well deserves mention, but Mr. Engelman disappointed us in the rôle.

La Forza Del Destino, November 24 (Evening)

Due to the sudden indisposition of Franca Somigli, who was to have made her last appearance here as Leonora, Della Benni substituted at the eleventh hour, thus making her début under most trying conditions. Because of this we refrain from reviewing the performance, which had as luminaries Giovanni Martinelli, Chase Baromeo, Carlo Morelli and Ada Paggi.

Lohengrin, November 26

The performance of Lohengrin presented on November 26 had its ups and downs. This was due to the fact that the chorus often sang off pitch. Chase Baromeo sang with much dignity, beauty of tone and excellent German diction in the rôle of King Henry. Indeed, he dominated the first act. Excellent was the Lohengrin of Frederick Jagel. Here is an artist who always sings true to pitch, who knows how to enunciate the text and to voice it with telling effect. Carl Schiffeler made a deep impression by his singing of Telramund. He did not dress the part as a chimney-sweep, but as the Count of Telramund. It has been a long time since we have heard the rôle so well sung here, as Schiffeler has a stentorian voice of pleasing quality. Another of the performers was Eleanor LaMance (Ortrud). Her beautiful voice is well suited to the German repertoire. She made a hit all her own in the second act and throughout the opera her song gave complete satisfaction. From the histrionic point of view we cared less for her work, however, as she made nothing of her opportunities in the first act, where such women as Schumann-Heink and Julia Claussen made their presence felt without uttering a single note. True, this was the first time LaMance essayed a German rôle and we advise her to study all the other German rôles, as there is a big place for her. Wilfred Engelman was miscast as the King's herald. It is said that he was suffering from a cold. If so, our remarks are unkind.

We have willingly left a report on the Elsa of Maria Jeritza for the last, as we are well acquainted with her presentation of the part. In it, as in every other rôle she has been entrusted with here, she proved herself to be an overwhelming personality.

The performance was under the direction of Henry Weber, for whom the Chicago Opera Company has obtained permission from WGN, the Chicago Tribune radio station of which Mr. Weber is the able music director, to conduct several performances. Though he was handicapped by the poor singing of the male chorus, he nevertheless demonstrated anew his efficiency with the baton.

Carmen, November 27

We rejoice with many others that the Chicago public is appreciative of American singers. Probably the largest house of the present season heard the performance of Carmen, given with a cast made up principally of American artists. Coe Glade sang the title rôle and acted it better than in the previous seasons. Contrary to expectations, she did not make her big hit in the Seguidilla nor in the Habanera, but in the card scene, where her tones were magnificent in volume and quality. Miss Glade is a serious student—one who profits from criticism, as her Carmen of today comes nearer perfection than ever before.

To Hilda Burke was entrusted the sympathetic rôle of Micaela and after her singing of the third act aria she made the hit of the evening. The audience fêted her buoyantly and compelled Isaac Van Grove to stop the performance. Myron Duncan, another American, has much to recommend him, even though he has not sung the rôle of Don José in French very often. He has good intentions and did his best. Joseph Royer did well as Escamillo; likewise Margery Maxwell and Ada Paggi as the two Gypsy girls, Frasquita and Mercedes.

Mr. Van Grove conducted a performance that was altogether in his favor and he, too, was applauded lavishly whenever opportunity permitted.

Kreisler Heard in Ott Series

Presented under the local management of Bertha Ott, Fritz Kreisler gave his only violin recital of the season here before a large and highly demonstrative audience on November 25 at Orchestra Hall. His program consisted of the sonata in A major by César Franck, Tschaikowsky's D major concerto, the suite from the music to Much Ado About Nothing by Korngold and a group of the violinist's own compositions.

Shawn and His Dance Ensemble

Ted Shawn and his ensemble of men dancers held a large audience enthralled in an interesting program at the Studebaker Theatre on November 25, under the direction of Bertha Ott. Shawn and his group showed themselves dance artists of skill, technic and mastery.

Moiseiwitsch Appears with Orchestra

After an absence of eleven years, Benno Moiseiwitsch appeared as soloist with the Chicago Symphony Orchestra at the third program of the Tuesday series on November 27. Moiseiwitsch played the Rachmaninoff concerto No. 3, in D minor, displaying beauty of tone and facile technic. His interpretation was above reproach. Dr. Stock had prepared an all-Rachmaninoff program, consisting of the Vocalise for solo violins and orchestra and the symphony No. 2 in E minor. That the choice of program is paramount in bringing the public to symphony concerts has long ago been demonstrated, and the audience that assembled at Orchestra Hall was one of the largest and most demonstrative of the season. There are but few composers who can furnish a complete program to the enjoyment of the listeners, but Rachmaninoff's works are an exception, especially when as well presented as by our orchestra under Dr. Stock. Such concerts as the one under review are the best stimulus in gaining new patrons and in retaining the present habitués.

Lake View Musical Society

The first active member concert of the Lake View Musical Society, of which Cora Willis Ware is president, held on November 26 at the home of Mrs. Herbert Sieck in Winnetka, enlisted the services of Florence McGath and Hazel Bell Risk, sopranos; Jessie Buchtel, violinist; Dorothy Cordts, contralto, and Virginia Knapp, pianist. The annual Christmas concert of the Lake View Musical Society will be given on December 10 at Buena Memorial Presbyterian Church. The program is to be furnished by Margaret Lester and Helene Grossenbacher, sopranos; Helen Westbrook, composer-organist; Cordelia Schellinger Pardee, pianist, and a trio made up of Leta Murdock Ehmen, Anna Slack and Alma Wallace Randall.

Cara Verson Gives Causerie Recital

When Cara Verson, pianist, gave her causerie recital, Vistas of Spain, for the Spanish Salon at the Chicago College Club on November 23, the audience was so enthusiastic and interested that the artist had to add several encores to her program. Her added numbers were Gitana dance forms and Mme. Verson told of her experience in doing research in Flamenco music and dancing in the Gypsy caves of Granada.

Mae Doelling Schmidt Plays New Work

Mae Doelling Schmidt, a resident pianist, made her first appearance with the Chicago Symphony Orchestra at the regular Thursday-Friday concerts of November 29 and 30. Mrs. Schmidt is known throughout America for her appearances with Walter Damrosch, the Woman's Symphony Orchestra, the Milwaukee Philharmonic, as well as in concert and recital. Her appearance as Chicago Symphony soloist was awaited with pleasure by her innumerable admirers. They were not disappointed, as Mrs. Schmidt disclosed in the Trapp concerto in D major that she is a pianist of the first rank. Her technic is impeccable and the innumerable obstacles found in the concerto were as nothing to this virtuosa of the keyboard. Then, too, she drew from the piano a beautiful, voluminous tone that was rich in color. After each movement she had to acknowledge prolonged plaudits and at the conclusion of the concerto she was tendered a real ovation, not only by the audience but also by the men of the orchestra and Conductor Stock. As to the

Henry Weber Conducts Chicago Opera and WGN Orchestra

Chicago.—By special arrangement with Station WGN, Henry Weber has been secured by the Chicago Grand Opera Company to conduct three of its important productions during the season. The youthful

(*Photo by Daguerre.*)

HENRY WEBER

Chicagoan, who made his first appearance as conductor before a local opera audience several years ago when only twenty-three years old, will direct the performances of Salome, Tannhäuser and Lohengrin. He had previously conducted opera in Germany and Italy, in the latter country achieving the unique distinction of being the first American to conduct opera in Italy.

Recently Mr. Weber was appointed musical director of WGN, the Chicago Tribune's radio station, where he has charge of all musical activities. Under his direction an ambitious musical program is being presented and two complete studio orchestras have been organized. Mr. Weber conducts the WGN Concert Orchestra in regular bi-weekly concerts. C.

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composition itself, which received first performance here on this occasion, it is an interesting work, somewhat monotonous but deserving a place in our piano literature.

Another novelty was Zemachson's Concerto Grosso in E minor. The work, which the composer dedicated to Dr. Stock, though modern in its idiom, is nevertheless melodious and it impressed the *habitués* of Orchestra Hall favorably. The program also included the dances of the furies and of the happy spirits from Gluck's Orfeo and Eurydice, and Brahms' D major symphony.

GRACE DENTON EXTENDS ACTIVITIES

The success which has crowned her efforts in presenting concert and lecture series here has induced Grace Denton to discover a means of reviving Chicago's dying theatrical world. Always with an eye to offering something new and novel, Miss Denton showed her perspicacity in bringing Gertrude Stein's much discussed Four Saints in Three Acts to the Auditorium Theatre for five performances and Max Reinhardt's Midsummer Night's Dream to the same theatre for a longer period. Both novelties attracted vast audiences and the Reinhardt production was so successful that Miss Denton has been compelled to extend its original two weeks' engagement.

DULUTH CORRESPONDENT IN CHICAGO

Miss Louis Travers, Duluth correspondent of the Musical Courier, spent a few days in Chicago during the past week enjoying the various concerts and opera performances.

VIOLA COLE-AUDET'S ACTIVE STUDENTS

Artist and professional students of Viola Cole-Audet are constantly in demand. Alyce Lavinia Martin played a program at Lincoln Centre on November 18 and gave a piano recital under the auspices of the Chicago Musical College on November 26. Bernice Caine Patterson played at Rogers Park Baptist Church on November 25. Evelyn McChonchie Koch, Mme. Cole-Audet's assistant teacher, recently gave a piano program at the Business Girl's Club.

HYDE PARK HOTEL MUSICALES

A series of twilight musicales at the Hyde Park Hotel was begun on November 25, with a program presented by Mildred Fleet, contralto, and Leo Heim, pianist.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES

Kathryn Billig Pittenger, soprano, professional student of Louise St. John Westervelt, was heard in recital at the Morrison (Ill.) Country Club on October 3. She furnished the program at a private musicale in Oak Park on October 30; for the Morrison chapter of the D. A. R. on November 7, and for the Morrison Music Club on November 17.

Miss Westervelt is preparing a group of ten at the National College of Musical Education at Evanston, Ill., in ensemble work for a special performance to be given at the college this month. Verna Kumle will be soloist on the occasion. Besides, Miss Westervelt is rehearsing the Columbia School Chorus, of which she is conductor, and arranging a series of studio musicales, the first of which took place on December 7 at the Columbia School of Music

REUTER PUPILS AT AMERICAN CONSERVATORY

A group of piano students from the studio of Rudolph Reuter shared a program with pupils of Mischa Mischakoff at Kimball Hall on November 24, under the auspices of the American Conservatory of Music. Reuter students are always well prepared and offer piano playing that is technically and musically of a high order. Again at this recital the thorough Reuter training was in evidence and the pupils proved worthy disciples of an excellent teacher. Helen Stewig, Helen Hamilton, Eulalie Hauser, Howard Silberer, Doris Anderson, Madeline Coffman, Henrietta Wilfinger and Waldemar Hille were the creditable participants.

AMERICAN CONSERVATORY NOTES

Richard Schreiber, baritone, student of the voice department, sang the rôle of Alfio in Cavalleria Rusticana with the Wisconsin Opera Association in Milwaukee on November 23.

Karleton Hackett, president of the conservatory, addressed the audience of the Chicago Grand Opera Company on December 5, the occasion being the Bellini Centennial Celebration. Mr. Hackett was also the guest speaker at the United Kiwanis Club Opera banquet in the Sherman Hotel on December 6, and on December 9 he was the featured speaker at the George Lytton Memorial Service conducted by the Business Men's Orchestra at the Goodman Theatre.

Ruth Taylor, former pupil of Heniot Levy, now engaged as instructor of piano and organ at Doane College, Crete, Neb., was presented in a piano recital in the college auditorium on November 24.

Fern Weaver, pianist, appeared as soloist and accompanist for Leone Kruse, soprano, and Carman Learn, baritone, in the educational recital series before high school groups in Milwaukee and Racine, Wis., during the week of November 18.

Mildred Fleet, contralto, student of Mr. Hackett, and Leo Heim, pianist, pupil of Allen Spencer, gave the twilight-musicale program at the Hyde Park Hotel on November 25.

Doris Wittich, of the Rudolph Reuter studio is touring in the West as accompanist and soloist for Community Concerts Service.

Piano students of Pearl Appel and Ruth Alexander were presented in a program at the conservatory on December 2.

Mildred Dilling and Stradivarius Quartet to Broadcast

Haydn's quartet in G, op. 54, played by the Stradivarius String Quartet, will be the concluding feature of the NBC Music Guild program over an NBC-WJZ network, December 10. In presenting the other numbers on this program, originally scheduled for November 29 and postponed, the Stradivarius ensemble is to be assisted by Mildred Dilling, concert harpist. Miss Dilling and the Stradivarius Quartet will play three movements from quintet in C Minor by Hoffman and the selection Feerie by Tournier. Pitts Sanborn, music critic of the New York World-Telegram, acts as commentator during the broadcast.

Orchestral Concerts Establish New High Mark in Pittsburgh's Calendar

Resident Orchestra Presents Ponselle, Spalding and Beveridge Webster as Soloists—Gabrilowitsch Directs Detroit Symphony, with Viola Mitchell as Assisting Artist

PITTSBURGH, PA.—In quality and number of concerts which are attracting unusually large audiences, the local music season bids fair to outstrip former years.

The fine support given the various music courses indicates strongly that the music-minded of the population of this steel, iron, coal and glass district known as the workshop of the world is happily increasing in leaps and bounds.

Directed by Antonio Modarelli, the Pittsburgh Symphony Society made a grand start to open its eighth season with Rosa Ponselle as soloist. The second event featured Albert Spalding in solo rôle and his expert playing of Brahms' violin concerto reaped for him a merited triumph—the orchestra supplying a superb instrumental background in addition to playing the Beethoven fifth and Debussy's Iberia.

Rachmaninoff played a notable piano recital in this city. The Muscovite master was in fine fettle.

GABRILOWITSCH LEADS DETROIT ORCHESTRA

The *non pareil* Ossip Gabrilowitsch led the Detroit Symphony Orchestra through a brilliant performance of César Franck's cyclical D minor symphony that won new laurels for the organization from the auto capital. Gabrilowitsch endowed this opus with exquisite, unforgettable interpretative values. This concert featured in solo rôle Viola Mitchell, young Pittsburgh violinist, who made her first local appearance in several years, playing Mozart's G major concerto. Receiving a demonstrative welcome Miss Mitchell proceeded to display the ability that won her European audiences. With the no encore rule suspended, she added the Mozart-Kreisler Rondo with faultless technic, finesse and individual style.

WEBSTER IS APPLAUDED SOLOIST

Appearing as soloist with the Pittsburgh Orchestra, Beveridge Webster, a native Pittsburgher who has been abroad for thirteen years studying, was accorded an ovation after performing Brahms' B flat concerto. He was compelled to add Weber's Rondeau Brillante and a Chopin étude. Webster, whose late namesake-father was founder of the old Pittsburgh Conservatory and a vital force in this city's musical affairs a generation ago, proved himself one of the outstanding soloists of the year. The orchestra under Mr. Modarelli gave an effective presentation of Sibelius' first symphony and Chabrier's Marche Joyeuse, the latter heard here for the first time.

This seems to be the open season for the blossoming forth in concert of localities. At the second Y. M. and W. H. A. concert, Madeline Rosenbaum, daughter of Mr. and Mrs. Walter Rosenbaum, the former being executive head of the Rosenbaum Department Store here, appeared in début recital, revealing pianistic gifts that point to a brilliant future.

MENDELSSOHN CHOIR GIVES BLOCH'S SACRED SERVICE

The Pittsburgh Mendelssohn Choir, directed by Ernest Lunt, gave an impressive performance of Ernest Bloch's Jewish Sacred Service, sung in English and heard here for the first time. Frederic Baer, baritone, sang in superior fashion the rôle Cantor, and Earl Mitchel presided at the organ. Franck's Mass in A completed the program.

The Shapiro and Wachter Quartets made their first appearance of the season.

Norman Frauenheim, Pittsburgh pianist, whose concert and pedagogical activities are divided between this city and the national capital, gave a successful recital displaying a fully developed technic used with sparkling effect, well rounded tone and interpretative accomplishments.

Oscar Del Bianco directed the Pittsburgh String Symphonic Ensemble in its second concert of the season, featuring Paul Kletzki's E minor sinfonietta, op. 7, in its initial local performance. The work, rich in ideas undeveloped to logical conclusion, proved attenuated, episodic and uninspiring, despite the excellent projection.

Helene Welker, pianist, and Ralph Lewando, violinist, members of the Pennsylvania College for Women music department faculty, gave a sonata recital in the college auditorium.

MONTE CARLO BALLET PLEASES

More glamorous than ever, the Monte Carlo Ballet Russe came, danced and conquered in a matinee and evening performance on Thanksgiving Day. The much heralded Union Pacific ballet of MacLeish-Nabokoff creation, with choreography by the esteemed Massine, received its first local production, winning hearty approbation.

Samuel Kliachko, cellist, and Sara Kliachko, pianist, gave their annual recital at the Y. M. and W. H. A.

Jeanne Brideson, twelve-year-old violinist, with her teacher Ralph Lewando at the piano, and Madaleine Cuneo, contralto, accompanied by Hulfa Lefridge, were the recitalists recently at the newly instituted Monday Morning Musicales sponsored by Kaufmann's Department Store in the beautiful Gillespie Galleries.

R. L.

Detroit Throngs Hear Russian Pianist

Rachmanioff in Recital—Hubermann Fêted as Soloist with Orchestra —Don Cossack Singers Appear

DETROIT, MICH.—Detroit is being treated royally this musical season and is appreciating it in the best manner possible. Thousands heard Sergei Rachmaninoff in a lengthy program supplemented by numerous encores. Hundreds were packed backstage in the magnificent Masonic Temple on November 12, while many stood throughout the concert, and added to the original 5,000 seating capacity it was a big night. In the Beethoven sonata No. 3, op. 10, which came second on the program, Rachmaninoff displayed minute delicacy and great emotional feeling. Backstage with Rachmaninoff, we heard with mutual regret that Detroit would not hear him again for three years.

Bronislaw Hubermann, a small man, possessing the great art of transmitting magic tones on the fiddle, was the soloist of the second seasonal Detroit Symphony Orchestra concert on November 8 in Orchestra Hall. This master violinist had the audience on the edge of their seats, so spirited was his playing of the Brahms concerto. He is emotional, dramatic and fiery by turns and holds his listeners completely. There were only three works on the program, which opened with Bach's symphony in B flat major, orchestrated for present-day performances by Fritz Stein and heard for the first time in Detroit. It fitted in splendidly with a vivid program. Ossip Gabrilowitsch triumphed again in directing from memory Beethoven's fifth symphony, instead of the fourth as scheduled. He briefly explained that the change had been decided on the same night due to overwhelming requests. Apparently there was no rehearsal, but one never detected this as the orchestra was in fine fettle.

Nothing less than majestic and supreme grandeur in blending voices harmoniously from the profoundest bass to the highest pitched sopranos was heard again in the Don Cossack Chorus at Masonic Temple on November 20. To an audience that whistled and vocalized their appreciation as well as the usual applause, this group of thirty-four Cossacks, led by their minute dynamic leader, delivered groups of Russian songs by turns with gusto and delicacy. Their precision, attack and diction were flawless and they sang in unison as one majestic organ. There were whistling and dancing effects in the last number and upon being repeatedly recalled they finally gave an encore, The Volga Boat Song. The entire program was in Russian.

R. C. B.

Musical Art Quartet Postpones New York Concert

Owing to the illness of Sascha Jacobsen, the concert of the Musical Art Quartet, scheduled for December 11 in Town Hall, New York, has been postponed. In its place the quartet will give an extra performance on March 19, honoring at that time tickets which have been issued for December 11.

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by
LAZARE SAMINSKY

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A GEORGIAN SONG (A. Pushkin) *for Medium Voice in B* ..... .60
THE GREAT RABBI'S INVOCATION *for High Voice in B* ..... .50
RACHELINA *for Medium Voice in C* ..... .50
THE SONG OF SONGS *for High Voice in D or Low Voice in Bb* ..... .50

CHORUSES
For Mixed Voices

BY THE RIVERS OF BABYLON (Psalm 137) *with Soprano and Baritone Soli, and Organ. Cello, Trumpet and Harp, ad libitum* ..... .25
KING SAUL (from Moussorgsky) *with Tenor or Alto Solo. Trumpet and Side Drum, ad libitum* ..... .15
HEAR MY PRAYER (Psalm 102) *with Alto or Baritone Solo* ..... .15

Next Performances:
IN NEW YORK: at the Concert of Works by Lazare Saminsky, December 17th.
IN VIENNA: at the Festival Concert of the Choral Society of Vienna, Feb. 12th.
IN PARIS: Radio-Paris, all-European broadcast, etc.

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NEW YORK CONCERTS

NOVEMBER 26

Marjorie Beeby An Australian artist, Marjorie Beeby, mezzo-soprano, made her New York début on Monday evening at Town Hall. Miss Beeby, a singer of poise and attainment, delighted her audience with a Schubert group, lists by Brahms and Hugo Wolf, an air from Bach's Magnificat in D, and two Handel arias for voice and flute. Her tones are fluently produced, pure and the instrument of a fastidious musicianship. Her German diction was excellent. Coenraad V. Bos displayed his customary finesse in accompanying, and Arthur Lora, flutist, played with flexible, well placed tone. The audience cordially applauded throughout the program.

NOVEMBER 27

Westminster Chorus A "home-welcoming concert" given by the Westminster Chorus under its conductor, Dr. John Finley Williamson, after a triumphant European tour, drew a large and interested audience to Carnegie Hall. These "American symphonic singers," as the program styled them, presented on this occasion the works which received the most enthusiastic applause in various European countries.

Opening the list was A Song for Occupations, by Roy Harris, composed on a commission from the League of Composers, and having its first New York hearing. This composition, for mixed chorus, is a setting of a lengthy catalogue of various kinds of work and comment on the value of the worker contained in a poem of Walt Whitman. It is not an easy text to set and avoid monotony. Mr. Harris succeeded well in this respect, his composition being written with effective contrasts, much virility and with a stunning climax. The idiom is fairly conservative, and has moments of lyricism toward the close, though these are not especially outstanding. The singing of the chorus in this difficult work of twenty minutes' duration was masterly in nuance and clarity. The applause was warm, and the composer was called to the stage.

Dr. Williamson made informal comments on various numbers presented. These included folk-song arrangements by Noble Cain, Harry Burleigh, Avery Robinson, Geoffrey O'Hara and David Hugh Jones; works by Di Lasso, C. A. Fischer, Jerome Kern, and Van Denman Thompson; a Pawnee Indian song transcribed by Natalie Burlin, and a first American hearing of a descriptive number, The Shower, by W. Angelli which was submitted by the Russian union of composers during the choir's visit to that country.

In all its performances, Dr. Williamson's remarkable organization of forty men and women singers showed the outstanding qualities for which it has won international eminence. The brightness and clarity of its tone, the symphonic contrasts of dynamics, as well as fervent emotional power made its offerings outstanding in musical effectiveness. Especially beautiful were the di Lasso Echo Song and the Slumber Song by Fischer. Many encores were given, including one song which, Dr. Williamson related, had won seven repetitions in Moscow. The audience was suitably enthusiastic in response.

Margaret Valdi Curtis Appearing in a recital at the Barbizon-Plaza Concert Hall, Margaret Valdi Curtis, soprano, presented a program of arias, Lieder and French numbers, and as a final novelty a group of Tahitian songs in the vernacular. Miss Curtis, an attractive and modishly gowned recitalist, revealed considerable personal charm and a well-schooled vocal equipment. Her voice is flexible and expressive, and she showed musicianship equal to encompassing such varied styles as those of two airs by Handel; Batti, batti, from Mozart's Don Giovanni; the aria Sombres Forêts from Rossini's William Tell; Depuis le jour from Charpentier's Louise, and as an encore, the Habañera from Carmen. The song repertoire was represented by Lieder of Schumann and Strauss and works of Duparc and Debussy. In all these numbers there were evidences of intelligence and good coaching, though there were moments when excess of vibrato marred the singer's tone. The Tahitian songs, given with Sikuk Tuitama's Polynesian Orchestra, were a pleasing, exotic novelty. Frank Bibb was an impeccable accompanist for the rest of the recital. The audience, one of distinction, was warmly enthusiastic and called for encores.

Walter Mills Born in Troy, N. Y., Walter Mills spent most of his boyhood in New York City and for five years was boy soprano at St. Agnes' Church. He had no real vocal instruction, however, until he was twenty and since has toured the United States and Europe in concert and opera. He has been heard in New York in recital and on Tuesday evening again appeared in a complete program at the Barbizon. For his repertoire he has delved into German, Italian, French and English song literature, offering on this appearance Dank sei Dir Herr (Handel), Invocazione di Orfeo (Peri), Sospiri miei, andante ove vi mando (Bimboni), Zaza piccola Zingara (from Zaza, by Leoncavallo), Dichterliebe (Schumann), Jeux d'eau (Ravel), Malaguena (Lecuona), Turn Ye to Me (old Scotch), The Bells of Claremont Town (Goodhart), Four-Leaf Clover (Brownell), Life (Wise) and Time, You Old Gypsy Man (Warren).

His is a vibrant vocal organ which he uses with ease in projecting artistic interpretations. Ever intent on the composer's message in song, yet Mr. Mills' delivery never sinks to the level of the commonplace but is individual and imaginative in conception. He has not only a powerful voice of wide range, but in all its registers it is appealing in quality. His diction, particularly in the German and English groups, was faultless. Alderson Mowbray was at the piano.

Mabel Ritch Mabel Ritch, contralto, regaled a good-sized audience at Town Hall with a recital on Tuesday evening. This singer, who has not been heard in New York for several years, reëstablished herself here as an artist generously equipped vocally and interpretatively. Her tones are full, rounded and well produced throughout a broad range. Her expressive gifts, their scope and depth, were revealed in a list which opened with Il mio bel foco by Benedetto Marcello (1694-1745), two German groups, four French songs, and, finally, items by Edward Horsman, Alice Barnett and Cecil Burleigh, and two novelties by Holland Robinson. These were Le Vieillard and L'Etudiant. The audience registered its delight with cordial applause. Edward Hart at the piano was an artistic accompanist.

Floyd G. Worthington and Isabelle Sant Ambrogio A joint recital by Floyd G. Worthington and Isabelle Sant Ambrogio in Steinway Hall, displayed the baritone and pianist in excellent light. Contest winners of the Madrigal Society, they justified their selection by their sincerity of effort. Mr. Worthington's spontaneous way of singing, his vocal quality and control were manifested in classics by Gluck, and in later presentation of songs and arias by Saint-Saëns, Rachmaninoff and others. Gregory Ashman played his accompaniments. Mme. Sant Ambrogio's technically solid touch and dramatic interpretation of Chopin's ballade in G minor won her recalls.

NOVEMBER 29

Philharmonic Orchestra Three works comprised the program of the Philharmonic Orchestra concerts at Carnegie Hall on Thursday evening and Friday afternoon. They were Strauss' Heldenleben, Sibelius' Tapiola, and Ravel's Daphnis and Chloe Suite, No. 2.

Artur Rodzinski, the conductor, presented deeply musical and generally luminous expositions of the widely contrasted scores. Being a baton interpreter of the utmost versatility, his achievements created no astonishment for those familiar with his previous successes in New York.

Rodzinski's reading of the prodigious Strauss composition—still a towering symphonic peak—was one of the most eloquent ever heard in the metropolis. The dramatic intensity, pictorial variety, contrapuntal play, and lyric appeal of those pages came to ideal hearing, and quite carried away the listeners, who extended ovations of equal heartiness to leader and players.

Sibelius' rather gloomy tone poem was done with warm feeling and flexible imagination. Delightfully poetical and tastefully delicate was the touch of Rodzinski in the enchanting example by Ravel.

The guest appearances of the Cleveland conductor were altogether a high and generally acknowledged triumph.

NOVEMBER 30

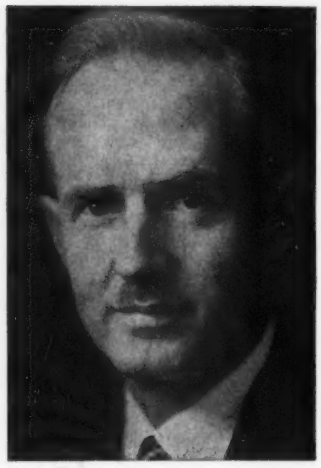
Beveridge Webster A first New York recital by Beveridge Webster, young American pianist, who recently made his bow in this country as soloist with the New York Philharmonic Orchestra, drew a capacity house to Carnegie Hall. A majority of the audience was of the younger generation, indicating that it has an especial interest in the achievements of its own members. The twenty-five-year-old pianist held this large assemblage in rapt attention and won a resounding success with his performances.

Webster presented a sane and balanced program of serious content, including Bach's fantasie and fugue in A minor, the Mozart sonata in the same key, the Schumann Phantasie in C major, op. 17; Chopin's ballade in G minor, impromptu in F sharp, and grande valse brillante in E flat; Debussy's Isle Joyeuse, and Balakireff's Islamey.

On the basis of his playing on this occasion, Webster proved himself to be a musician of much sensitivity, taste, feeling for musical structure, with a command of subtle gradations of dynamic range, and unfailingly lovely tone. His is the sane method of piano performance, with emphasis upon the content of the music, rather than upon the pure mechanics of his craft, though these are developed in his case to a great degree of maturity.

The highest point in his recital was reached with the tender and introspective music of Schumann, which had a moving exposition and attained a poignant expression that is closed to many of the more flamboyant practitioners of *bravura* playing. The Bach had a clear and especially fluent reading; it is one of Webster's high recommendations that he plays this composer's music lyrically, with a strong command of extended line and contrapuntal structure. The Mozart was a more brilliant performance, outlined with precise disposition of musical detail, and informed with an authority rare among young musicians. With greater maturity Webster will plumb its message more deeply. On the tonal side, it may be said that in so large a hall, this pianist's refined musical style shows to less advantage than that of some artists who conceive their playing entirely in terms of mechanics and control of sonority; his fortissimos, though ample, gave the impression of lack of weight when contrasted by standards such as are common today.

The final groups brought an especially luminous projection of Islamey, while the Chopin and Debussy pieces had felicitous design and expression of content. The audience gave him repeated recalls and at the close he was obliged to play several encores. As a whole, this may be adjudged a highly successful recital, one which introduces a new and important figure to our musical halls.



DR. JOHN FINLEY WILLIAMSON,

director of the Westminster Choir School. The school will hold the dedicatory service of its new campus and buildings on December 13 in the Quadrangle at Princeton, N. J. Following the dedication Bach's B Minor Mass will be given in the University Chapel by the Westminster Choir School and the Philadelphia Orchestra.

Don Cossack Chorus Town Hall turned away hundreds of persons who tried to crowd into an auditorium already filled to capacity with an evening audience that came to listen and do tribute to the celebrated Don Cossack Chorus.

The noted Russian organization was making its seasonal reappearance under expert and stimulative conductor Serge Jaroff, who has his singers under the perfect control of yore and again drew from them tones of quality and volume, and interpretations spirited and eloquent in a large assortment of characteristic chorus examples. The composers represented were Kostalsky, Wedel, Lvovsky, Tschaikowsky, Gretchaninoff, Rimsky-Korsakoff, Schnedoff, Dargonijsky, etc.

From religious music to military tunes and folk-songs, the Cossacks were eminent in delivery and roused their hearers to continual demonstrations of delight and won an unbroken series of ovations.

There is no vocal entertainment quite like that of the Don Cossacks; exciting and unique always.

DECEMBER 1

Entertainments for Children and Young People The series of juvenile entertainments which the management of Carnegie Hall is presenting in coöperation with the United Parents Association of New York, had its fifth performance of the even series on Saturday morning, when Hänsel and Gretel was given. The cast comprised Dorothea Flexer (Hänsel), Cecile Sherman (Gretel), Marion Selee in the parts of Gertrude and The Witch, John Gurney (Peter), Dorothy Orton (Sand Man), Josephine Antoine (Dawn Fairy). The orchestral score was played on two pianos by Rudolph Thomas and Marian Kalayjian, and Mr. Thomas also acted as musical director of the production. The three acts of the Humperdinck classic received lively and artistic exposition. The parts were taken with vivacity and tonal effectiveness, and the entire sequence of the opera delighted the young audience and roused them to enthusiastic applause.

Dalies Frantz A capacity audience, members of which stood in a queue at the box-office, was on hand for the recital of Dalies Frantz, young American pianist, at Town Hall last Saturday afternoon. Mr. Frantz, a product of Guy Maier at the University School of Music, Ann Arbor (Mich.), had made his New York début

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in 1932 as winner of a solo recital under the Naumburg Foundation, and last season the Schubert Memorial, Inc., presented him as soloist with the Philadelphia Orchestra. His performance with the latter organization in New York definitely established him as an important figure among the younger pianists.

Undoubtedly, this slender young man of Nordic blondness is a personality, as this recital served again to establish. He plays with vivid intensity and nervous energy, summons a tone of richness and glamorous lyricism when he is minded to do so, as was especially apparent in the impressive reading which he gave to the Liszt sonata in B minor. It is no easy task to recreate an old warhorse such as this score, the sentiments of which must seem highly tinged with bravado and pious flimflam to the present matter-of-fact generation. If Mr. Frantz did not always succeed in making the virtuosic devices of this work sound completely convincing, he endowed many pages with a lofty and tragic significance.

His performance of a Bach group (gigue in G major, chorale in G minor arranged by Busoni, and organ fugue in D major in D'Albert's version) was one of high intensity. In the chorale, his sober and thoughtful treatment excelled in its lovely lyrical contour and restraint. His playing of two intermezzi by Brahms (E flat minor and C major) was also winning on its tonal side, if these interpretations seemed conceived rather in terms of sensuous coloring.

The final groups included Schumann's Papillons, the Chopin étude in F major, the Schubert-Liszt Das Wandern, a march by Prokofieff and Falla's Ritual Fire Dance. The applause gained in volume throughout the recital and there were many recalls after each group. At the close numerous encores were demanded. The impression given by the young artist in this recital was of an individual virtuoso, whose interpretations may gain in maturity but will bear comparison, in brilliance and force, with those of many eminent confrères in the recital field. His royal reception by the audience shows evidence of the fact that he is already launched on a career that promises a wide following.

Jascha Heifetz That phenomenal technician, master of tone and musician of parts, Jascha Heifetz, held his hearers enthralled (as usual) at his Saturday matinee in Carnegie Hall. They ovationed and encored him with prolonged intensity.

No need to report the details of Heifetz' magic. Those not acquainted with it should gain the knowledge at the first opportunity they have of hearing Heifetz. His like happens but rarely in the history of violin art.

The program comprised Beethoven's C minor sonata, op. 30, No. 2; Bach's partita in D (for violin alone); Impromptu, Schubert-Heifetz; Waltz, Godowsky; Carmen Fantasy, Sarasate, and numbers by Ibert and Falla.

Emanuel Bay was the accompanist and also partnered the Beethoven sonata.

DECEMBER 2

Philharmonic Orchestra Sunday afternoon listeners at the Philharmonic Orchestra concert in Carnegie Hall had the privilege of hearing in addition to Sibelius' Tapiola and Ravel's Daphnis and Chloe Suite No. 2 (repeated from earlier concerts), also Weber's Oberon Overture and Franck's symphony.

Artur Rodzinski gave stylistic and luminous aspect to the works by Weber and Franck. The latter score in particular was a splendidly wrought achievement, emotionally refined, full of glinting color, and cumulatively effective in climax. The auditors thundered their approval.

This was Rodzinski's final appearance of the season with the Philharmonic, and during his incumbency he strikingly established his musicianship, interpretative gifts and baton technic. He has won permanent admiration and affection from the symphonic patrons of New York.

Dr. Rodzinski will be heard again in the metropolis when he brings the Cleveland Orchestra and an operatic cast to the Metropolitan Opera on February 5, for a performance of Shostakovich's new opera, Lady Macbeth of Mtsensk.

Ryllis Hasoutra An American dancer who has spent most of her time abroad, Ryllis Hasoutra was presented in a dance recital at the Guild Theatre after an interval of six seasons. In her absence she has added considerably to her repertoire and whereas on former appearances she limited herself to Oriental dances, only a third of her present program was devoted to that idiom. Miss Hasoutra still seems to find her *metier* in Far Eastern studies, for which she was heartily felicitated by a numerous audience. These were Javanese Srimpi, Burmese Pwe, Sari dance and Marwari (the two last named are native melodies from India).

Of the balance of the dances, perhaps the best interpretations were given to Debussy's Valse Lente; Karg-Elert's Sarabande; Poulenc's Valsette, of exquisite charm and grace; and Trantow's Bolero, performed with a fine feeling for rhythm. Miss Hasoutra further captivated the eye with her attractive costumes. Louis Horst was at the piano.

Other Concerts

Carola Goya, dancer, Town Hall, December 2, afternoon.

Janssen, Brodsky and Triggs Heard in General Motors Concert

Werner Janssen conducted the radio concert given by the General Motors Orchestra at the Center Theatre on December 2 before an inside audience of some 2,500 persons and an outside army estimated at some 12,000,000 listeners throughout the United States. The soloists of the program were the brilliantly gifted duo pianists, Vera Brodsky and Harold Triggs.

Janssen again covered himself with glory in a lovely toned and sensitively conceived reading of Mendelssohn's Fingal's Cave Overture; in an impassioned and eloquently voiced Walküre excerpt, Wotan's Farewell, and Magic Fire; and a spirited and piquant delivery of a Brahms Hungarian Dance. The audience showered Janssen with continuous frenetic applause.

Brodsky and Triggs played Mozart's two-piano concerto with orchestra; and as solos, gave Infante's Ritmo, and The Banjo, by Gottschalk-Moross. The expertly musical and technically polished piano pair won a real triumph. Their Mozart performance had outstanding delicacy, sentiment, form, and style. Every detail of the music shone with exquisite detail in tone and execution. The Rondo was a most stimulative finale, adorned with an exceptionally fine cadenza by Godowsky.

In their solo contributions, Brodsky and Triggs gave the *clou* of their presentations in point of dash, piquancy, and extreme brilliance of technic. Their coloring of the sensuous Spanish music and their remarkable rhythm and temperamental exhilaration in the Gottschalk piece ended an exhibition of two-piano playing which places this young artistic couple on an eminent height in the field of keyboard ensemble art. H. J.

Reading Orchestra Opens Series

READING, PA.—The Reading Symphony Orchestra will inaugurate its twenty-second season of four Sunday afternoon concerts at the Rajah Theatre, tomorrow (December 9), again under the direction of Hans Kindler. Elizabeth Zug, pianist, is to be the soloist. The orchestra has a personnel of seventy, representing the leading musicians of Reading and augmented by specialists from the Philadelphia Orchestra. The schedule for subsequent concerts is: January 20, Stephen Hero, violinist, soloist; March 3, Irra Petina, mezzo-soprano, soloist; April 7, Anton Torrello, bass violinist, soloist. S. K.

Educational Alliance Program

On December 2 in the downtown hall of the Educational Alliance (New York) a program of chamber music formed the attraction, played by Clarence Adler, Georges Barrère and Horace Britt. The concert was given through the courtesy of Siegfried H. Kahn.

Martinelli to Broadcast Tomorrow

Giovanni Martinelli, tenor of the Metropolitan Opera, will be heard tomorrow night (December 9) on the Hall of Fame, over WEAF.

Kathryn Meisle Sees Bright Future for Promising Young American Singers

Native Contralto, Engaged for Metropolitan Opera, Tells of Strides Made in Training Artists in This Country

The cause of the young American singer has a champion in Kathryn Meisle, contralto, who makes her bow this season as a member of the Metropolitan Opera. Miss Meisle is a singer distinguished in the fields of recital and oratorio as well as that of music drama, and is herself a native of this country.

"The future should be bright for promising young American vocal talent," she said. "The days are past when America distrusted its own artists. To confine myself to the vocal category, count the number of American singers who have won recognition of late years. Opera, concert and radio all provide examples.

"Also, it is no longer necessary for a young singer to go abroad for preparation and establishment of a career. The world offers no finer training than American teachers and schools provide, and engagements in foreign opera houses have ceased to be an indispensable preliminary to appearances here. Naturally, both study and experience in Europe may be an excellent thing for a singer in broadening his artistic outlook, but it has been demonstrated that fine artists may be developed without their ever having looked beyond their own country for training.

"Another sign of the expanding music life of America is the increased interest in opera. Popular-priced opera in New York has received unprecedented support. Opera seasons have been established in many of the large cities, and the major symphony orchestras are adding opera to their schedules for this season. In some cases, actual performances are being presented, in others the scores are being given in concert form, but either is unmistakable indication that public demand for opera has been created and is growing.

RÔLE OF CHORUSES AND ORCHESTRAS

"The organizations which seem to me most beneficial to the cause of opera in general and to that of the young American singer in particular are those which have their own orchestra and chorus and bring in guest artists for the principal rôles, giving the minor parts to talented local singers. This offers the latter opportunity for appearances in actual performances, and thus they gain confidence and can be advanced to major parts after they have had sufficient experience. I am sure that if this system of producing opera was generally adopted, the result would be that many fine voices would be discovered and developed. A certain amount of experience preceding a début in an important part is necessary to most young singers and helpful to all.

"This same participation in opera performance also does a great deal to enrich the art of any singer, whether he intends to go on in this field or not. A recitalist gains immeasurably in the projection of dramatic content, and can face the exacting task of holding his audience by his lone artistic prowess all the better for the knowledge.

"All this benefit to the developing artist is in addition to the employment which such organizations as I am speaking of offer to local musicians. Oratorio societies formed on the same principles also absorb many unemployed, help young singers and stimulate community music life.

NECESSITY FOR GENERAL STUDIES

"Another suggestion which I make in the development of young artists is that they begin their vocal studies on a foundation of general musical education. Training in theory, composition, piano and sight reading seem to me equipment which the vocal student will find of constant value. I know it has proven so with me. I took piano lessons from the time I could reach the keyboard.

(Apeda photo)
KATHRYN MEISLE

In fact, I gave a piano recital in Philadelphia when I was nine, and continued in this work for some time before I turned to voice cultivation. I have always found the musical understanding thus acquired the greatest aid in every phase of my subsequent career.

"I think, too, that young Americans will find a ready welcome for programs given in their own language. I can see no reason why texts cannot be translated into English. The Russian songs, in the majority of instances, are sung in an English version, and I am sure that German, French and Spanish words could be given in our own tongue just as well. Some translations, of Lieder, for example, are already available, and have been sung with success by Lawrence Tibbett and others.

THE "OPERA IN ENGLISH" QUESTION

"Opera, too, should be given in English, I believe. Undoubtedly the already growing public interest in this line of art would be accelerated if people could understand the dramatic action as something more than a musical pantomime. It is vital that good translations be obtained. Thus far, much of our opera in English has been robbed of its effectiveness by poor libretti, but if a translator were found with the requisite insight into musical structure, English and the original language of the texts, I am sure the result would be highly satisfactory. I am confident that audiences would appreciate a good performance in properly translated English of such a fine drama as Madam Butterfly. Carmen is another admirable vehicle for opera in English, and there are many more." M. L. S.

Critics as Commentators for Music Guild Radio Series

Eleven music critics are appearing as commentators in the NBC Music Guild series over NBC-WEAF-WJZ networks which opened November 26. Samuel Chotzinoff made the explanatory remarks on the first program, which was an all-Brahms list presented by the Roth String Quartet, Paula Heminghaus, contralto, and Nicholas Moldavan, violist. Others who will be heard in subsequent programs are A. Walter Kramer, Pitts Sanborn, W. J. Henderson, Carl Engel, Dr. James Francis Cooke, Leonard Liebling, Robert A. Simon, Olin Downes, Pierre V. R. Key and Oscar Thompson. These broadcasts are heard each Monday and Thursday from WJZ, and over WEAF on Tuesdays.

DOROTHEE MANSKI

Soprano

METROPOLITAN OPERA COMPANY

Salzburg, Vienna, 1934 Festivals ..... Isolde, Isolde, Elsa | Cleveland, O. Brünnhilde (Walküre) | Chicago, Ill. Sieglinde, Marschallin

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New York December 8, 1934 No. 2838

What has the average glee club to be gleeful about these days?

—o—

A fortnight more and New York will welcome the reopening of its beloved Metropolitan Opera House. The institution has suffered some severe blows of recent seasons, but rest promises to come back with fresh courage and fresh cash. All is sure to be well if the public responds in kind.

—o—

A Post-Mortem on Atonality

Schönberg disciples will probably be somewhat startled to find their favorite idiom, the atonal one, spoken of in the past tense, for to them it is very much alive and the accepted tonal speech of the present, if not the future. It is interesting to find one of the leading modern-minded musical commentators of Britain, who signs the cryptic pseudonym "Terpander" to his reviews, pronouncing a measured post-mortem on the Schönberg school, under the title Atonality in Retrospect, in The Chesterian (London). In so doing, he pays a high compliment to Schönberg's musical theories as carrying on the work of Wagner. One suspects, however, that to this writer, a well-known apologist for the later Stravinsky and his heirs, such praise constitutes a rather dubious laurel, for his comments on Tristan (toward the close of his essay) indicate that he does not have a high, or indeed a quite just, estimate of that masterpiece.

Says Terpander:

"It is twenty-two years since Pierrot Lunaire put his fingers to his nose and made an unpleasant grimace at a world dedicated heart and soul to the worship of Wagner. How the world shuddered, and how irreconcilable seemed the issues then. Now all that is changed. Only a few months ago Wozzeck stormed the citadels of conservative London, and achieved an overwhelming success. To the audience of ardent Wagnerites who sat calmly through the onslaught of Bergian lyricism, rhetoric and *Sprechstimme* there seemed no longer any fundamental difference between the methods of the Bayreuth master and the author of Wozzeck. At that moment, automatically and perhaps unconsciously, the realization was born in the minds of the listeners that the theories of Schönberg were the logical outcome of the musical practice of Wagner, and Wozzeck the inevitable consummation of an era of chromaticism. The gulf was bridged. And no wonder! For, bearing in mind the diverse methods of approach of all three masters, the elements of appeal underlying their music are of an exactly similar nature.

"Neither Berg, Schönberg nor Wagner need the collaboration of a specifically musical audience; on the contrary, an audience whose simple emotional capacity has not been damaged by any intensive study of the art is as indispensable as are the instrumentalists to an effective performance of the works of these composers. For what on paper is inordinately complex and cerebral loses, in tonal fruition, all its exclusively aesthetic values. The enormous and careful labor which has gone to the making of this intricate music is in performance directed to one simple and primitive end: the exploitation in the mind of the listener of emotions not remotely related to anything but the mere eardrum-beating *sound* of music (which in their turn are insensibly transmuted into emotions of a totally non-musical order), and the fostering, not necessarily deliberate, of a magnificent pretension—the pretension of the unmusical to be musical on the score of such artistically spurious experience.

"Here is primarily a case, and a very interesting case, of the degeneration of aesthetic ideals; we watch the intellectual being sacrificed to the sensual, and the musical yielding to the extra-musical. It is a moot point as to whether we are justified in accepting as completely genuine a composer whose triumphs have been largely made possible by an army of non-musical adherents. The purists settle the matter by flatly denying a purely musical status to the 'extra-musician.' This, albeit drastic, has the supreme advantage of being logical, and though from a practical point of view segregation may be a thing of the future, I firmly believe that a time will come when art in its intrinsically aesthetic state will be sharply differentiated from any hybrid of which it may form part. The musician who in distant posterity may regard music-drama, for instance, or the psychological *Lied*, as quite an excellent thing within its own sphere, but the association of these off-shoots of music with the art proper will seem to him, as it does not to all of us at the moment, preposterously illogical.

"Nevertheless we are undeniably indebted to the atonalists. It is important to realize that even if we do not admit the validity of their music *qua* music in performance, the fact of its theoretical existence has made possible a considerable amount of music which is acceptable in the 'pure' sense. Atonality was responsible for a reshuffling and 'loosening' of music in general, and of tonality in particular. This last became synthetically disintegrated and was displayed, perhaps for the first time, in its purely tempered state, note for chromatic note. Atonality is, indeed, fundamentally destructive. Having unbuilt its house it could not reconstruct it, but other forces could and did. It is noteworthy that nothing vital came about, in the contemporary field, until the establishment of atonality, Schönberg released the spring which projected the neo-classical school into being. This school began to assemble the pieces of the jig-saw puzzle with which the atonalists had provided them. It is impossible to imagine such integration as is represented by the Stravinsky Duo Concertant without the preceding disruption of the romantic school as effected by Schönberg and crowned by Berg.

"Atonality, by reason of its communistic nature, its ruthless flattening of all tonal contours and relief, was from the start denied what is to music its very lifeblood—rhythmic form. The sonata, paradoxically—for the sonata after all was a vehicle of developing chromaticism—was denied to it, and so, except on paper, was the fugue, for the fugue, if it is not predominantly tonal, makes a vital point of rhythm for the distinction of its parts. But with the suppression of the polar point in music—the tonic—rhythm wanes, gleams but fitfully, and is finally snuffed out for good. To the spineless music of the atonalists succeeded, as we know, a rhythmic renascence, which is not, if the powers please, represented by the Rite of Spring but by some of the later works of its author, and also by the very significant Hymnes of Markevitch.

"The statement that atonality, having taken its house to pieces, could not put it together again, should be qualified. With Wozzeck a jerry-built structure has been achieved, having in it, I am afraid, nothing of lasting stability from the point of view of music. But the extra-musical concrete which holds this work together has endeared it to an army of enthusiasts, among whom I count myself. When I am tired and bored stiff with music (and this often happens) a little Wozzeck is an excellent tonic. So is a little Tristan. Both works bring one to one's musical senses."

One may be in complete agreement with the obvious shortcomings of atonalism—the fact that one combination of notes is practically as good as another under this system, and combinations that sound better than others are ruled out—but why this should be fatal to rhythm is difficult to see. Moreover, it is an affectation to consider rhythm as the most important element in music; it is, perhaps, the most elemental, but it is also the least potent in evoking the imaginative and emotional associations in the mind of the cultivated listener that constitute the real power of music.

This idea, of course, would be inacceptable to Terpander, for he has explicitly stated that only a purely æsthetic reaction can be classified as "musical." On this point a number of highly trained musicians will beg to differ, for a true evaluation of art is one which includes its human and emotional connotations. Indeed, these are the most vital part of an æsthetic experience. Far from the "mere eardrum-beating quality" of music being its least important factor, it is its greatest, for music should always be addressed to the ear and not primarily to the cerebral faculty of the listener, which is concerned with analyzing its facture. It may be said, however, that by a curious coincidence, the most perfectly constructed music—that of the real masters—does also "sound" in performance so that it evokes a constant delight in even the most humble and unlettered listeners.

It is the enduring and most important quality of great music that it awakens a process of memory, association and stimulation of the imagination and emotions. Perhaps this quality is inherent in all art—it may awaken an immensely complex mass of memories and vivid past impressions, some of them perhaps inborn in human beings through a form of "ancestral" memory—the warning sound of physical dangers in a primeval forest, the bellow of rage, the soft voice of a friend. A searching analysis of musical themes, rhythms, harmonic colorings and instrumental timbres would perhaps find their true significance in some such experiences in the human subconscious. Through a musician's skill in re-invoking them, his music gains significance, and not through the purely formal structure of his music.

The things which an artist suggests through his use of tone, color or words constitute his greatness. In any discussion of the atonalists, the emphasis must be on what they have achieved in spite of a limited medium, not on the flaws in the materials. Pierrot Lunaire and Wozzeck remain masterpieces of our time, unique human documents, and to compare them unfavorably with such productions of the laboratory as Stravinsky's later chamber works is to take a purely material viewpoint of music.

It is the heresy of much modern art criticism that the means of expression, rather than its evocative power, is considered of importance. This is a misapplication of the historical and scientific point of view. Thus art history is falsely considered as a sort of "evolution," in which a new "discovery" or tonal combination is regarded as of importance *per se*. Is this not the time for critics to go back to the consideration of art creation as a means of expression, paying less attention to the materials of speech and more to what is expressed?

—o—

The Innocent Islamite

From the London (England) Times the attached paragraph is culled with thanks:

The Minister of the Interior has prohibited the broadcasting by Turkish stations of Oriental music. This decision is a consequence of the speech delivered by the Ghazi at the opening of the Grand National Assembly, when he said that the music now in use was unworthy of the Turkish people, and that Western music must take its place.

What sort of tonal Turkish delight does the revered Ghazi think that his compatriots would have to accept, if his cruel dictum stays in operation? Has the r. G. heard some of the Western music of recent decades? Or could he—horrible thought!—be referring to jazz?

At any rate, the musical Ghazi seems to be the opposite of a musical Nazi.

—o—

Storm Signal

A brochure has been sent out in which the trustees of the Boston Symphony Orchestra propose a plan for a society to be known as the Friends of the Boston Symphony, consisting of persons "who make contributions to a fund for current requirements in excess of estimated revenue." The figure required for this season is $90,000.

It is a worthy idea and should be met with generous contributions in a city which possesses a symphonic band so justly celebrated.

However, those Bostonian "Friends" might be warned to look out for "Friends of Opera", whose recent general idea seems to be to capture our great orchestras in order to insure the continuance of lyrical stage holidays. Of our symphonists it may be said that they can do better with fifty years more of Beethoven than with a cycle of the Nibelungs.

VARIATIONS

By Leonard Liebling

And still the stories come from Germany about music and the Nazis. So many and so alike are the tales that detailed comment in each case means merely repetition.

The rest of the world smiles when the German censors exile Mendelssohn's Midsummer Night's Dream and Carmen, but wonders at the banning of Hindemith and the latest row the other day over Alban Berg and his opera Lulu. In those two cases the objections are not racial but political.

Soon there will be nothing left for the German concert halls and opera houses except the old classics. And even those are not safe if some genealogist discovers a thin non-Aryan strain in the ancestors of the composers.

It seems strange that the long standing story about the half-Jewish descent of Wagner has not been revived in Nazi Germany, but maybe it will come as soon as the busy Hitler, Goebbels, and Goering get some breathing space.

Furtwängler, just resigned from his baton jobs in Berlin following his championship of various "outcast" composers and performers, ran afoul of Nazi authorities by coming to the aid of Hindemith, himself an Aryan but married to a Jewess. It appears that the Nazi attacks on that composer are cloaked under the pretense that his music is "subversive of present German political and moral ideas and principles."

Furtwängler answers: "It is a crime to attempt to defame and drive him from Germany, since none of the younger generation has done more than he for the recognition of German music throughout the world. In an age that offers so few productive musicians, Germany cannot afford to abandon Hindemith."

Richard Strauss and Hans Pfitzner were commissioned by the Kulturkammer to write music to replace that of Mendelssohn for Midsummer Night's Dream, and both those sensible composers refused. Strauss sanely replied that he could not surpass Mendelssohn and not even equal him. However, a gentleman named Weissmann showed less modesty and he is now engaged in the business of devising the requested new music that is to put Mendelssohn into the discard.

The whole thing would be highly amusing were it not also somewhat revolting to persons with broadness of mind and a balanced view of the significance of great musical art.

It appears reasonable to suppose that there are a few such level brained men and women left in Germany who must be wondering, in the words of their ancient famous folk tune, *Ich weiss nicht was soll es bedeuten.*

⁂ ⁂ ⁂

Samuel Chotzinoff is kind enough to quote in his Words Without Music column (New York Post, November 20) an excerpt from what I wrote here recently regarding my conversion to reverence of Beethoven's ninth symphony.

Mr. Chotzinoff adds in comment:

The spectacle of Mr. Liebling siting in sack cloth and ashes must be heartening to the brethren of the fiddle, the piano and music paper whose constant plaint is that a music critic's opinion is forever intransigent. . . . But I think the public is most to blame for the unwillingness of the musical critics to reverse their judgments. It is the public which endows the critics with omniscience, and regards them as authentic sibyls and soothsayers. An accredited prophet can not go back on his prophecy, and no more can a musical critic, no matter how much he would like to. As a practitioner of musical criticism I am too well aware of the haphazard deductions which I and my colleagues dispense daily to regard any of our opinions as final.

If I were as courageous as Mr. Liebling I should take back what I said, many years ago, about Beethoven's seventh symphony. I adore the seventh symphony now. But I cannot, like Mr. Liebling, plead the arrogance of youth in extenuation of a stupid judgment. The fact of the matter is that I was quite advanced in years when I penned my disapproval of the Master's opus. More recently I discovered to my horror that I was slipping in my allegiance to Mr. Sibelius. But how could I tell my trusting readers that I now find the Finnish *maestro* not so hot as I thought he was? I have changed my views on Mr. Janssen, on Brahms, and on a dozen other phenomena, and I feel the need of a public confession, for my soul's ease. But would my readers stand for a critic who is as vaccilating as themselves? I doubt if they would.

⁂ ⁂ ⁂

"I heard a jazz two-piano team out west," writes L. N., "which made me think that they joined up so that the one player could always supply the notes which the other misses."

Frederick Stock, conductor of the Chicago Orchestra sent a telegram of good wishes to Werner Janssen the day the latter made his début with the New York Philharmonic. The wire wound up with the jocular admonition: "And remember that the last movement of the d'Indy Symphony is in 5-4 time."

⁂ ⁂ ⁂

The theme song for Bob Becker's WJZ broadcast talk on "Dogs" (last Sunday) was—well you may have three guesses . . . . give up? . . . . It was the Celeste Aida aria. If you are able to see the connection, please notify the Puzzle Editor of the Musical Courier.

⁂ ⁂ ⁂

A newspaper friend (who is not a music critic) sends me some comments from San Francisco:

The opera season started here with a bang!, last week. It POURED. God, what a rain! You would have died laughing at the dripping top hats. I managed to keep mine under cover and survived, but the first act was a squirming of very damp humanity. . . . Some of the avoirdupoised ladies singing the rôles of young lasses, were hard to swallow. . . . The gay score of Bartered Bride and the really well done dances (Adolph Bolm et al.) were a splendid opening in place of the usual Aida and the nearly usual elephants. . . . Windheim is developing into a comic of high abilities. His Wenzel, and D'Angelo's marriage broker were really great fun. The rest of the performances so far have been stock repertoire. We had Tosca, Butterfly, etc. However, we are looking forward to La Rondine and Lakmé, which haven't been heard hereabouts. I hope they'll be better than I fear. Bori and Crooks in Manon, of course, constituted a Metropolitan dish and they were well supported and ensembled. . . . Anyhow, it all is a release from the movies and the third-rate shows and re-cast New York plays (refurbished in Hollywood by film actors out of jobs) with which San Francisco is customarily regaled.

⁂ ⁂ ⁂

How long will it be before New York hears any of the leading keyboard virtuosi introduce the just finished piano concerto by Shostakovich? Paraphrasing Alexander Pope, they are as a rule the "last to leave the new untried."

⁂ ⁂ ⁂

Apropos, P. J. F. steps forward with a night letter telegram: "I see Walter Morse Rummel has written piano concerto inspired by beat and rhythm Morse telegraphic code inventor grandfather Samuel Morse stop Suppose it will have many dotted notes and finale of dash stop Metronome ticks suitable in orchestration stop Hope when performers of piece deliver Morse's message and try to collect they will not receive return answer marked half rate deferred stop Have you any suggestions outside recommending that performers of novelty use wiry tone transmit waves of emotion and win electric success."

After due thought the editor of Variations owns himself at a loss and will not even ask the key of the concerto or propose that it be dedicated to Pitts Sanborn, music critic of the Telegram.

⁂ ⁂ ⁂

If our young American composers are not quite equalling the merit of the established European output, at least our native concert and opera artists are beginning to compare completely with their colleagues from over the ocean. In the past decade the list of first-class American singers, violinists, and pianists, has grown astonishingly. To such a list a new name must now be added, that of Dalies Frantz, who won tumults of praise from the critics and of applause from other listeners, in connection with his Town Hall recital a few days ago.

Frantz, in his early twenties, plays like a veteran, but one with the strength, vim, and resilient technic of youth. He did Bach's (Busoni) Organ Fugue in D major as superbly as he voiced the Liszt Sonata in B minor, and the difference in the styles of the two works is that between white and black except that Frantz' art has most of the colors of a painter's palette. He is destined to soar to the top of the pianistic realm and dwell with the elect of the brethren of the keyboard.

It is an added pride of Americans that Frantz studied for eight years with one of our own, Guy Maier, in addition to some semesters with Schnabel and a month or so with Horowitz.

⁂ ⁂ ⁂

The New York Post radio department of November 27 recommends "the chamber music of Hozart." Why boost only Hozart when there are also Feethoven, Daydn, and Grahms?

⁂ ⁂ ⁂

At the meeting of a rural social club not 100 miles from Ottawa, the ladies wore their wedding dresses, and the opening song was "Carry Your Cross with a Smile."—Ottawa, Kan., Herald.

Recent advertisement from the Chester, Pa., Times:

WANTED—3 pieces of music, white or colored, at once. Call Ridley Park 1091.

⁂ ⁂ ⁂

And then there is this from a larger centre of culture—Philadelphia, to be exact—via the Evening Bulletin of December 1:

Philadelphia's Most Artistic and Distinguished Entertainment

KATE SMITH

IN PERSON

and her Swanee music

16-pc. Dance Orchestra
Brilliant Floor Show
Dinner, $1.25

No Cover Charge at Dinner

ARCADIA

THE INTERNATIONAL RESTAURANT

⁂ ⁂ ⁂

In the same issue of the Evening Bulletin, the obituary of the late renowned Boston music critic, speaks of him as "Philip Hall."

⁂ ⁂ ⁂

Philip Hale was a rare person and in some respects unique; a scholar who never made his knowledge seem dry; a just reviewer who tempered criticism with kindliness; a writer of perfect English which neverthless did not send the ordinary reader to the dictionary every few lines.

For many years in the earlier days of the Musical Courier, Hale served as its Boston correspondent and special writer. Some of his essays are among the real treasures in the archived files of this paper, together with the articles of Huneker and George Bernard Shaw.

⁂ ⁂ ⁂

This department had a special correspondent at the wedding of the Duke of Kent and Princess Marina, and the following news cable reached here immediately after the ceremony at Westminster Abbey: "Nothing much to report, as marriage ran off smoothly with both parties saying 'yes.' Was not impressed by spectacle. Still think triumphal pageant in Aida a better show and certainly has greater music. Yours, with regards, Sam Ritardando."

⁂ ⁂ ⁂

The picture on this page is reproduced from the Carnegie Hall program of last week. With the illustration were these explanatory lines: "Right—Bruno Walter opens his season here Thursday, December 6, with a performance of Gluck's Orfeo in concert form. Grete Stueckgold will take the part of Euridice."

It is easy enough to find Mme. Stueckgold in the snapshot, but which of the other two figures is Bruno Walter?

CANTATRICE and CANINES

How many pounds did Fitzhugh Haensel, Horace Parmalee, Leonard Liebling, Oscar Thompson, Robert Simon, Horace Johnson and our Josie Vila gain on Thanksgiving? If they didn't overload I'll cancel the Lloyd's insurance I've got on their avoirdu—"poses."

* * *

At a recent party Rosina Lhevinne asked the Japanese butler of the host to please bring her a cup of hot water. She was considerably startled when he answered, "Too busy. No time make hot water."

* * *

Peek-a-boo dresses must be coming back in fashion. Mrs. Bert Neuer has one. I saw for myself.

* * *

I thought you might be interested to see that according to a newspaper advertisement, my friend Walter has a new front name. Herewith the announcement:

NBC ARTISTS SERVICE announces
TOWN HALL
WEDNESDAY EVENING, DECEMBER 5, at 8:30
Gotterdammerung
FOURTH (and last) EXPLANATORY RECITAL at the piano by
DAMROSCH
Steinway Piano

Appended is a communication that adds another name to the conductors who like to play American works. However, may I point out to my unknown correspondent that the item I wrote concerned native American conductors.

"Dear Simon Snooper:

"While pinning your well-deserved roses on Werner Janssen, Wheeler Beckett and Howard Hanson for championing the works of native American composers, save out a posy for Hans Kindler, conductor of the National Symphony Orchestra, who in the three years of the young orchestra's existence has given his audiences fourteen American works.

"More power to all of them.

AN AMERICAN MUSICIAN."

If I had been listing all directors who play compositions by composers sprung from the land of the covered wagon, I should have had to hire Sig Spaeth, the Tune Detective, to search out the facts. And these would have been published in installments.

Funny, isn't it, that the minute somebody sees a list of names and their friend is omitted he gets all excited. Mind you, I think a great deal of Hans Kindler and what he has done down in Washington. In fact, he's the only guy in that city I can think about without raising my blood pressure.

* * *

I'm so sore mentally and physically that I have sworn the good round oaths of the knightly round table never to join the elevator men's union even if the Democrats pay my dues. All one Sunday afternoon—November 25, to be legally exact—I tried to get the lift man who trundles people back and forth between Eddie McArthur's apartment and the street to let me double for him. Although his uniform was evidently several sizes too big for me and though I pled in my most dulcet tones, he was adamant in his refusals to change togs with me and let me carry Eddie's guests up and down. Said he: "Sure, I know your silk topper is worth $20. Sure, I know your striped pants are swell. Sure, I know your black pearl scarf pin is valuable (though I don't believe it, for I've seen ones just like it in the five-and-ten). But I ain't trusting you. Maybe you can run an elevator, and maybe you can't. It's a delicate job stopping at floors, exactlike. And, besides, you ain't got a union card. And, besides, why should I let you? You may be all you pretend, and again you may be one of these secret service men what is hired to air the President's son's dog. And then, what would happen to my job? I have to eat. I'll bet you don't. I have to pay rent. From the looks of you, somebody does that for you. Now, shut up and beat it or I'll get the super and he'll have you run out. Beat it, I tell you."

Therefore, I didn't find out anything about Eddie and his wife's party. Except that I saw Cal Franklin going there. I hope that means something to you.

* * *

Can you imagine my surprise when I discovered that the toastmaster of the political dinner which Maynard Miller was giving at the Hotel Brewster in honor of Jimmie Dooling, the new Tammany Hall leader, was None Such (mince meat) than Fred Sperling. I was the entertainer in the red dress for the occasion and when I came on to do my turn, I nearly swallowed my routine, I was so startled. Even though all the judges, the finance committee of Tammany Hall, the executive head of Saks, Inc., the chief of the Fifth Avenue Association, assemblymen, state senators and district leaders were as cordial as only boys like that can be, I was amazed to find Leonard Liebling, Horace Johnson and Arthur Mosler sitting at the red-checked tables in white butcher aprons eating steak with their fingers.

Listening at the door I heard Fred introduce all the celebrities in majesterial tones and finally call on our Leonard for a speech. "Good heavens," I thought, "a music critic speaking at a political banquet. What next?"

The next was that L. L. put it all over the other spell-binders. Although I knew most of his stories by heart, he did make up one or two new ones that registered thunderously. And he talked about music, brave lad that he is. At one point in his remarks he commented on the fact that a real New York boy had recently been beating time over the heads of the Philharmonic Orchestra men, but he didn't mention the guy's name. Suddenly he was interrupted by Judge Walsh, who said, "Tell us who he is, Mr. Liebling. The boys would like to know."

When L. L. stated that he referred to Werner Janssen, there was resounding applause.

I assure you I gasped, and can you blame me? I have always thought politicians' thoughts were confined entirely to contracts, taxes and appointments. Maybe I'm wrong. Perhaps I am referring to that emolument nicknamed graft.

* * *

An item in the New York Herald Tribune of November 28 referred to Elisabeth Rethberg, soprano of the Met., as "Elizabeth Rothberg, a radio actress." Now you can see how fame can become infamy in the space of five short words.

* * *

Kathryn Schrafft's a nice girl and the Sunday before Thanksgiving is the best time in the year to meet her, just when a young man's fancy is turned to thoughts of food. Kay is a charming person and I do hope she will not be disturbed by my first remark, but somehow or other when one's name is Schrafft, one's friends can't help thinking of whipped cream chocolate cake with strawberry ice cream, as well as lobster newburg, roast turkey, nougatines and doughnuts. And immediately your mouth begins to water.

Gladys Axman and friendly husband Bill had a rout of guests at the buffet supper they gave in Kay's honor. There were titled oil-men, illustrious importers, ennobled authors and a *soupcon* of musicians, including Rafaelo Diaz, Richard Hale and Alexander Steinert. Diaz sang songs and operatic excerpts and Alex played his own piano transcriptions of the Boris Godounoff Coronation Music and Coq d'Or, while I talked loudly to Dr. Eugene Noble and his lady to cover up the tonal vibrations and upset the musicians. I succeeded admirably, assisted by the canine howls of Mrs. O'Toole's wire-haired terrier.

I'm so glad to know Miss Schrafft. Now I shall take a personal interest in the chain of restaurants that bear her name, and always count the cash customers whenever I can afford to enter one and buy a heartening meal.

* * *

Annie Friedberg has bought herself another red dress.

* * *

The electrician at the Centre Theatre last Sunday when Werner Janssen conducted the General Motors Symphony Orchestra and Vera Brodsky and Harold Triggs played the two Steinways, was all agog. "Gee, dis is the foist time I hoid one of dem conductors talk real English," he said.

"Why not?" was the query. "He's an American, you know."

"Is dat der trut'? All de res' wus Roosians or Polacks or Eyetalians. Gee, it's great ter have a guy what's a real Amuricun shoot der works like dat. We otta have more a dem."

OBITUARY

Philip Hale

BOSTON.—Philip Hale, one of the most eminent music critics of the country, and for many years the program annotator for the Boston Symphony Orchestra concerts, died on November 30 in this city. Mr. Hale was eighty years of age. His wife was with him at the time of his death.

Mr. Hale was born at Norwich, Vt., March 5, 1854, the son of William Bainbridge and Harriet Porter Hale. He received his education at Yale, where he took an A. B. degree in 1876, and was admitted to the bar at Albany, N. Y., three years later, but never practised law. The next six years were spent in music study in Europe, with Haupt and Bargiel in Berlin, later in Munich and Stuttgart, and with Guilmant in Paris. He served as organist and conductor of male choruses in Albany and Troy, N. Y., 1887 to 1889, and then acted as organist of Dr. Normandie's church in Boston, 1889-1905.

In 1890-1 he was a member of the editorial staff and music critic of the Boston Post, from the latter year until 1903 of the Boston Journal and from 1903 until his retirement a few months ago served as music and dramatic critic of the Boston Herald, in which his column, As the World Wags, attracted many readers over a period of years. Mr. Hale had also acted as editor of the Musical Record, published in Boston, from 1897 to 1901, and of the Musical World from 1901 to 1903. He began writing the Boston Symphony program books in 1901, his contributions to these pages establishing a new standard for thoroughness of musical research, and in the more than twenty years of his activity the high quality of his prose writing was maintained throughout the score of volumes in which these essays were later reprinted. In addition, he was a frequent contributor to periodicals.

Mr. Hale had two honorary degrees conferred upon him, Doctor of Music from Dartmouth College in 1928, and Master of Arts from Harvard University in 1933. He was a member of the Massachusetts Historical Society, the St. Botolph Club and the Tavern Club. His only surviving relative is his widow, the former Irene Baumgras, whom he married in Berlin in 1894.

R. P.

Mrs. Celeste Shaffer Henderson

JERSEY CITY, N. J.—Mrs. Celeste Shaffer Henderson, who established a music conservatory here in 1916 and was active for the subsequent fourteen years in preparing pupils for the stage, died at her home here on November 26. Mrs. Henderson had retired in 1932 on account of failing eyesight. She belonged to the Pennsylvania Historical Society, Pennsylvania Alpine Club and the New Jersey Audubon Society. She leaves her husband and a daughter.

J.

Mme. Emile Ollivier

SAINT TROPEZ, FRANCE.—Mme. Emile Ollivier, widow of the Liberal Premier under Napoleon III, and daughter of Franz Liszt, died here on November 28 at the age of eighty-four. She leaves memoirs defending her husband's political judgment which may shed new light on the downfall of the Second Empire in the Franco-Prussian War. M. Ollivier died in 1913.

R. P.

Cora Cook

HATTIESBURG, MISS.—Cora Cook, concert singer, who made her début in 1922 under the sponsorship of Frank La Forge, of New York, died here on November 26 at the age of thirty-eight. Miss Cook returned to her home here from New York about eleven days before her death.

H.

Frida Stjerna

PORTLAND, ORE.—Frida Stjerna, soprano, one of the best-known singers in the Northwest, died on November 26 at her home in this city. Mme. Stjerna, who was born in Sweden, came to this country with her parents when she was three years old. She received her early education in the United States, studying music in New York and Boston and then going to Europe to complete her study. Upon her return to the United States, she was active as a recitalist and teacher in New York, and then took up residence in San Antonio, Tex. Ten years ago she came to Portland and established a studio residence here. Mme. Stjerna was said to have given the first vocal program

(*Continued on page 19*)

"Why all the mob over there?"
"Tsk! Tsk! Haven't you heard? OPERA IS DYING!"

National Symphony Orchestra Scores in All-Wagner Concert

Kindler Conducts Washington Forces in Excerpts from Music Dramas —Sigrid Onegin Hailed in Recital—Metropolitan Opera Quartet Delights in Visit

WASHINGTON, D. C.—The all-Wagnerian program by the National Symphony Orchestra conducted by Dr. Hans Kindler before a record-breaking audience at Constitution Hall on November 22, was one of the most important concerts given in Washington.

The entire program was conducted by Dr. Kindler from memory, with the orchestra responding with such precision as to cause wonder how in a few rehearsals such an undertaking can be successfully accomplished. Aside from the masterful interpretation that Kindler's baton conveyed, he was able to extract from the young and rather limited personnel, just as much as if he had conducted a more mature orchestra with the usual 110 musicians.

The opening number was the Entrance of the Gods into Valhalla from Das Rheingold, followed by excerpts from Die Walküre-Siegmund's Love Song, Ride of the Valkyries and Wotan's Farewell and Magic Fire Music. After the intermission a colorful interpretation was given Forest Murmurs from Siegfried. The concluding numbers were Siegfried's Death and Funeral March and Brünnhilde's Immolation from Götterdämmerung.

ONEGIN SCORES IN RECITAL

At Constitution Hall on November 18 before a large audience, Sigrid Onegin appeared in recital with Hermann Reutter as accompanist.

In referring to the artistry of Onegin one must consider both her voice and personality. Though possessing a wide contralto range, her best performance is in the lower register. On the other hand, one is inclined to overlook slight flaws in the higher register when considering this great personality who radiates so much magnetism. She always wins an audience instantly.

Her opening numbers were three ballads—The Holy Francis, The Dance of the Fairy Lilies and The Dance of the Witches (Carl Loewe), followed by the Schubert Swan Songs—Aufenthalt, Ständchen, Der Doppelgänger and Der Abschied.

The Brahms Intermezzo, Ballade and Rhapsodie were exquisitely played by Mr. Reutter. Following the group of numbers for piano, Onegin interpreted folk-songs in the original languages and which included Swedish-Kristallen; Greek-Lullaby; German-Lauterbach; French-Trois jeunes tambours. The aria Song of Triumph from Lady Macbeth (Verdi) was the concluding number, also proving the highlight of the program. In response to constant applause Onegin sang several encores. This recital was under the direction of the Dorothy Hodgkin Dorsey Concert Bureau.

GLORIA PERKINS SOLOIST WITH NATIONAL SYMPHONY ORCHESTRA

Again Constitution Hall was packed when in the twenty-seventh Sunday concert on November 25, Gloria Perkins, talented child violinist, now only eleven, appeared as soloist.

In her first appearance with the National Symphony Orchestra last year Gloria gave such a masterful interpretation of the Mendelssohn concerto as to proclaim her a phenomenal child violinist. This time, after hearing her play with orchestral accompaniment the Saint-Saëns concerto No. 3 in B minor, one is inclined to believe that she is a genius. Many artists of the highest order would not offer a better or more mature interpretation in the difficult passages than Gloria did.

Kindler opened the program with an excellent reading of the Concerto grosso in E minor (Handel). The important solo string passages were played by Frank Gittelson and Walter Nessul, violinists, and Howard Mitchell, cellist. The program included the requested Le Lac Enchante (Liadoff). The concluding number was L'Arlesienne Suite No. 2.

METROPOLITAN QUARTET ATTRACTS VAST AUDIENCE

One of the attractions sponsored by the Dorothy Hodgkin Dorsey Concert Bureau was the Metropolitan Quartet in Constitution Hall on November 21, before an audience exceeding 4,000, with several hundred on the stage.

The duet from the third act of Carmen opened the program. Edward Johnson and Richard Bonelli gave an excellent interpretation of this operatic excerpt. Rose Bampton's technic and intonation were flawless. She announced the replacement of The Prophet for Rossini's La Cenerentola (Act II). There was perfect coördination of ensemble work in the Garden Scene of Gounod's Faust by the famous quartet (Grace Moore, Edward Johnson, Rose Bampton and Richard Bonelli).

Grace Moore literally stopped the show after singing the Gavotte from Manon. Constant applause prompted her to sing three encores. Her infectious smile and personality completely captivated her audience.

The duet from the Barber of Seville (Act II) by Bampton and Bonelli was effective and highly appreciated by the listeners. An adequate finish to a splendid program was Act IV of Faust by the quartet. G. S.

Lazare Saminsky's Career

Lazare Saminsky, a program of whose compositions will be given at the French Institute, New York, on December 17, is a familiar musical figure in America and Europe.

LAZARE SAMINSKY,
composer, conductor and music writer.

Mr. Saminsky's music has been performed by major orchestras here and abroad. During recent months his third symphony was performed in Vienna and Moscow; a concert of his works was given at the Near East Exposition in Jaffa, Palestine; his orchestral pieces at the American Music Festival in Rochester, and his choral works in Belgrad and Zagreb, Yugoslavia. In February, Saminsky's new orchestral suite Ausonia, dedicated to Arturo Toscanini, will have its world première in Florence, at the Palazzo Pitti Symphony Concerts, and his Two Psalms for chorus and instruments, in Vienna by the Choral Society. His choruses, Songs of the Unknown Orient, are to be given in New York in January, by the Schola Cantorum under Hugh Ross.

Russian-born and a disciple of Rimsky-Korsakoff, Mr. Saminsky came to the United States fifteen years ago. He is a citizen of the United States, married to a young American writer of old Colonial ancestry, and is closely associated with the cultural life of the United States. He is one of the founders and directors of the League of Composers; was a member of the American Jury for several International Festivals; participated in important committee work for the American Society of Composers, Authors and Publishers; and is the music director of Congregational Emanu-El, New York. He has conducted many American works here and abroad, and has lectured and written extensively on American music.

Musicales

Gordon Quartet Play Carter Work at Bohemians Concert

Besides Beethoven's string quartet in E flat, performed by the Gordon Quartet, The Bohemians heard Ernest Carter's quartet in G major at the third monthly meeting at the Harvard Club, New York, on December 3. Sharing a program with Beethoven is not given every American composer, hence honoring Mr. Carter, a New Yorker, in high degree. Prime qualities of the work are melodiousness plus natural harmonic structure. Following the opening slow movement, thematic material of pungent quality is heard and developed. The larghetto which follows is notable for beautiful muted string effects, the pronounced romantic strains prevailing. A vivid contrast follows in the menuet, which has original moments, while following strict classical form. The last movement is notable for the vigor and life which prevails, a *moto perpetuo* featuring it. The favor it won among the select professionals making up the bulk of membership in The Bohemians was pronounced; no higher compliment is possible, and the composer was overwhelmed. F. W. R.

* * *

Harold Henry in Recital

Harold Henry gave the following program on November 9, in the music room of Mr. and Mrs. John Henry Hammond's New York home: Prelude on a Theme by Bach, Liszt; sonatas in D major and D minor, Scarlatti; sonata, op. 27, No. 2, Beethoven; choral prelude, op. 122, No. 1, Brahms-Busoni; intermezzi, op. 116, Nos. 6 and 4, op. 118, No. 2, Brahms; rhapsody, op. 79, No. 2, Brahms; and the pianist-composer's own fantasy-poem, The Dancing Marionette, and While the Piper Played. The audience was large and enthusiastic, and many encores were demanded. B.

* * *

Scriabin Circle Meets

The Scriabin Circle of 100 members met on December 1 in the Lucy Bates Studio, New York. Katherine Ruth Heyman, the director, chose as her topic (to throw light on the music of Scriabin) The Asiatic Background of Theosophy in the Fourteenth Century. The sages at that time ordained that an effort be made to foster an insight into the mysteries of nature and of man in the proud mind of the Occident, where power and material well-being are paramount interests. Music by Scriabin was presented by Stephen Whitford and Mme. Balish-Chernov. It is stated that the membership in the Circle is open the entire season, both in New York and in the Oklahoma section. F. W. R.

* * *

Charlotte Lund Opera Company Opens New York Series

Charlotte Lund's opera company, which for several years has given performances of grand opera for children, opened its season on November 29 (Thanksgiving Day) by presenting Hänsel and Gretel in the Bank Street Theatre, New York. The adaptation of the work (it has been reduced to an hour's performance) was excellently done. The scenes were effective, especially that before the Ginger Bread House. The small orchestra of five instruments handled the score very well. Of the vocal numbers that stood out, the prayer song might be mentioned. The voices of Nell Kinard as Hänsel and Lillian Odze as Gretel blended beautifully. Louis Marsh as Peter sang impressively and gave a spirited performance. The audience was a large one, mostly made up of youngsters, of course, and their attention was sustained throughout. M. B.

From Our Readers

Educational Efforts in Music

Oberlin College, Oberlin, O.,
November 14, 1934.

To the Musical Courier:

I have been particularly interested this fall to read your editorials on the resolutions adopted by the Music Educators National Conference last spring. I happen to be the person who wrote the resolutions and I hope that you are planning to devote yet one more editorial to discussing the seventh of the resolutions.

This resolution asks that State departments of education adopt more uniform and more intelligent requirements for certifying teachers of music and in many ways it is the most important of the entire lot. The tendency at the present time is to require a larger amount of academic work and a smaller amount of music, whereas what is needed most of all is that the music supervisor shall be a better musician.

I am fighting for all I am worth to maintain and if possible to increase the amount of music now required and I hope that some day every prospective teacher or supervisor of school music will be examined in music before he is given a certificate to teach. Anything you can do to put this idea before the readers of the Musical Courier will be greatly appreciated.

Thanking you again for your interest and for your intelligent attitude in all these matters, I am,

Very sincerely yours,
KARL W. GEHRKENS.

OBITUARY

(*Continued from page* 18)

over the radio when she sang from the Westinghouse station in New York in 1921. She had recently returned from an extended tour in the East. J. R. O.

Edna Zahm

BUFFALO, N. Y.—Edna Zahm, opera and concert singer, died suddenly on December 1 at the home of her parents, Mr. and Mrs. Edward Zahm, in this city. She had come from New York for a Thanksgiving visit. Miss Zahm began her vocal studies in Buffalo, and continued them in New York and abroad. She had appeared in many recitals and concerts and over the radio, and toured the country with the German Opera Company for two seasons. After this, she spent a year in Germany, giving concerts and studying. This fall she sang with the Cosmopolitan Opera, making several appearances at the Hippodrome, New York. Her last appearance in Buffalo was made last month, when she opened the season of the Chromatic Club. In 1932 she sang here as guest soloist for the Buffalo Symphony Orchestra. She also had held several church positions, and at the time of her death was a soloist in the First Methodist Episcopal Church of Newark, N. J. Prior to accepting this post, Miss Zahm had been a featured singer in churches in Buffalo and elsewhere. She is survived by her parents and a brother. P.

William Fairchild Sherman

William Fairchild Sherman, formerly instructor in the old Metropolitan College and Conservatory of Music and the American Institute of Applied Music, New York, died on December 2 at his home in New York. Mr. Sherman, who had been an instructor at Vassar College and several girls' schools, organist at the Fifth Avenue Presbyterian Church, and, of late years, a private teacher of piano for children, was a native of Bethel, Conn. He studied at the Metropolitan College under the late Dudley Buck. He is survived by a sister, Dr. Florence Sherman.

Four Young Philadelphians Represented in Stokowski Program

Four young people from Philadelphia and its suburbs are to receive honors at the December 12 Concert for Youth of the Philadelphia Orchestra, Leopold Stokowski conducting. Ann Wyeth of Chaddsford, Pa., will be represented by her composition, Christmas Fantasy, which the orchestra is to play. Miss Wyeth has studied with William Hatton Green and Harl McDonald. Ruth Carnwath (Jenkintown, Pa.), winner of the "voice" auditions held by the Concerts for Youth Committee, will recite the verse of the Saga of Leif Ericson, music by Frederiksen, verse by Edward Lynn. Mrs. Carnwath was graduated from the George School, Newtown, Pa., and following that studied at the Emilie Krider Norris School of Expression and Stage Art. Eugene List of Philadelphia is to play Shostakovitch's piano concerto, op. 35. This will be its first performance in this country. Mr. List is a pupil of Olga Samaroff. In 1931 he played as soloist with the Los Angeles Philharmonic Orchestra under Artur Rodzinski. Malcolm I. Davis, Jr., of Philadelphia has received the program cover design honors. Mr. Davis is a student at the School of Industrial Art.

Berúmen Pupil Heard in Brooklyn

BROOKLYN, N. Y.—Elinor Franks, pianist, pupil of Ernesto Berúmen, at the La Forge Berúmen Studios, New York, appeared before the Simpson Methodist-Episcopal Church of Brooklyn on November 20, playing two groups of modern compositions. The audience was quick to appreciate the pianistic qualities of Miss Franks and welcomed her with spontaneous enthusiasm. S. T.

Toronto Mendelssohn Choir Wins Acclaim in Performing Bach Mass

Chorus Excels in Masterwork under Baton of Dr. H. A. Fricker—Onegin Delights in Recital—Vienna Saenger-Knaben Heard—Szigeti Plays Beethoven Concerto with Resident Orchestra

TORONTO, CAN.—Overshadowing in interest all the fine music heard during the last two weeks was the performance by the Mendelssohn Choir of Bach's tremendous Mass in B minor. This choir of 400 voices, directed by Dr. H. A. Fricker, has made several appearances in the United States.

Last spring the choir gave the mass after a lapse of over twenty years and, as might have been expected, all but a few members of the choir knew the music intimately. At the performance on November 20 this state of affairs no longer obtained, and the result was choral singing that was overpowering in its intensity, volume and delicacy of nuance. Considering the complexity of the part-writing, the emotional message which Bach sought to deliver was given with magnificent directness. The Mendelssohn Choir has always been able to startle when it has been given robust music to sing but, curiously enough, on this occasion the most impressive choruses were the difficult and spiritual Qui Tollis and the Crucifixus. The hushed reverence with which the Mendelssohn singers enunciated this poignant music produced in the large audience a feeling of awe.

The quartet of soloists was ideal for a work of this character. The soprano and contralto, Dorothy Allan Park and Eileen Law, possess in an unusual degree that impersonality which is so necessary for music that is imbued with transcendental reverence. The tenor, Hubert Eisdell, is a scholarly musician as well as a finely schooled singer. His singing of the Benedictus, so appealing but so full of pitfalls, was deserving of the highest praise. Frank Oldfield, bass, sang with nobility of tone the exacting music allotted to him. It seems too bad that this performance could not have been broadcast for the Mendelssohn Choir's singing of such masterpieces as this mass is the one great contribution Canada makes to the music life of America.

SIGRID ONEGIN SCORES IN RECITAL

On November 15 Sigrid Onegin, with a fine assisting pianist, Herman Reutter, assisting, gave a song recital to a sold-out house at Eaton Auditorium. Mme. Onegin's vitality of mind and astonishing musicianship made everything she sang memorable. She was at her best in five Schubert songs, of which Der Doppelgänger was the most impressive. She closed her program with a group of folk-songs—Swedish, French, Russian, English, Norwegian and German. Her feeling for the characteristics of each nation whose song she sang was almost uncanny.

Canada has few composers whose works achieve public performance. One of the best is Leo Smith, a distinguished cellist, a recital of whose experiments with string quartet, song and piano solo was given on February 17. Mr. Smith's quartet in D has been heard several times before. It is remarkable for its never-feeling tunefulness and the ingenuity of its construction. The songs were settings of the verse of Swinburne and Blake and many of them are deserving of a much wider hearing. To many people the addition of music to verse which is of itself the essence of music is a mistake and in some of the songs this reviewer was in agreement with them.

The piano soli Schumannesque and Variations on an Old English Tune were not quite successful. Schumann has been parodied hundreds of times but the poetic and slightly perverse personality which informed this writing cannot be imitated successfully. The variations were extremely scholarly but the little tune on which they are based is rather insipid and the composer has tried too many devices of variations to hold the listener's interest.

VIENNA CHOIR BOYS HEARD

The Women's Musical Club brought to us the much discussed Vienna Saengerknaben. This choir of boys' voices is technically something at which to marvel. Their best work was done in the group of sacred motets with which they opened the program. The Repleti sunt omnes, in particular, was an object lesson in the singing of intervals to which the modern ear is unaccustomed.

Clara Rockmore and the Toronto Symphony Orchestra introduced the theremin to us and ever since the concert our local musicians have wasted much breath trying to describe its tonal quality to those who did not hear it. As a matter of fact, the theremin cannot be compared to any other musical instrument. Its wide range—that of both the cello and the violin—its peculiar nasal charm and its capacity for sustaining a tone for any required length of time, make a description of it difficult. This much may be said: In the hands of a true artist such as Miss Rockmore this newest development of acoustical-electrical research is a device for producing sounds which are ravishingly beautiful. Miss Rockmore exhibited the theremin in the *andante* from the Symphonie Espagnole of Lalo and in the slow movement from the Goldmark concerto.

SZIGETI SOLOIST WITH ORCHESTRA IN BEETHOVEN CONCERTO

That truly great violinist Joseph Szigeti, appeared with the Toronto Symphony Orchestra on November 27. He chose to play the concerto in D of Beethoven and he made a sensational success with this magnificent work. Here was Beethoven played in such a way as to be comprehensible to musician and layman alike. Szigeti does not play to the gallery; everything he does is logical and in exquisite taste, but he is not one of your dry-as-dust-pedants. His playing was as impressive in the entrancing *larghetto* as in the buoyant and sparkling rondo. The audience thundered its applause. R. M.

I See That

Hans Clemens, tenor of the Metropolitan Opera, arrived in America on November 30 by the SS. Hamburg.

* * *

The French cellist Marcel Hubert, who gave a recital in Allentown, Pa., on November 16, was heard on November 17 at Warren, Pa., in the second of the series of programs he is giving in the East.

* * *

Inez Palma Bartel, pianist, gave a program of Brahms, Bach, Schumann and Chopin compositions at the Barbizon-Plaza Salon de Musique, New York, on December 4.

* * *

Jan Smeterlin, Polish pianist, arrived here on the SS. Champlain, December 5, for his fifth American tour. Also arriving on the Champlain was Jacqueline Salomons, French violinist.

* * *

Maria Carreras is introducing in her New York studios a series of seven monthly recitals with comments on the Art of Pianism. These classes are entirely for listeners.

* * *

On November 23, in the Community Hospital, New York City, a son was born to Mr. and Mrs. Philip Crispano, Jr. (Ethel Fox). The new arrival has been christened Philip James Crispano.

* * *

The SS. Rex, arriving in New York on November 29, brought among its passengers Ettore Panizza (who succeeds Serafin on the conducting staff of the Metropolitan Opera), Fausto Cleva and Pietro Cimara, all of the Metropolitan. Bruno Walter, who will conduct the Philharmonic Symphony Orchestra, was also a passenger on the Rex.

* * *

Katherine Ruth Heyman's new vocal duet, Navajo Rain-Song, dedicated to Eleanor Steele and Hall Clovis, will be sung by them at their Town Hall, New York, recital on December 12. It was first programmed in Chicago on December 2.

* * *

Sylvia Lent, violinist, is to give a recital for the Atlanta, Ga., Music Club on December 11.

* * *

Angna Enters will give her program of Episodes and Dance Compositions at the Booth Theatre, New York, on December 9, instead of at the Plymouth, as was previously announced.

Arthur H. Gutman, composer, conducted his own symphony, played by the Brooklyn Symphony Orchestra, at Lincoln High School, Brooklyn, N. Y., on November 28, and at the Brooklyn Museum on December 1.

* * *

Kyra Kazarinoff, Russian soprano, and Anatole Kitain, Russian pianist, were among the passengers carried by the SS. Lafayette, landing in New York on November 29.

* * *

The New York University Glee Club (Alfred M. Greenfield conductor) will give its annual concert in Town Hall, New York, on December 15.

* * *

Robert Betts is to be a soloist in Handel's Messiah at the Pennsylvania State College Auditorium, State College, Pa., on December 12.

* * *

Elsa Alsen has been engaged for special appearances with the Chicago Grand Opera in the rôle of Isolde in Tristan and Isolde. The performances are to be given within the period of December 12 to 19.

* * *

Paul Althouse sings the title rôle in Tannhäuser with the Chicago Grand Opera on December 8; 10, the tenor is to give a recital at Carleton College, Northfield, Minn.; 16, he will fulfill a reëngagement with the New York Philharmonic, singing the Good Friday music from Parsifal in Act I of the Wagner opera, and also the rôle of Siegfried in excerpts from the second Ring drama. On December 30 Mr. Althouse sings Siegmund in Act I of Die Walküre, again with the New York Philharmonic.

* * *

Giulio Setti returned to New York on the SS. Conte di Savoia, November 21.

* * *

The SS. Paris, docking in New York on November 20, brought among her passengers Johann Strauss, orchestral conductor.

* * *

Mme. Eva Hadrabova, soprano of the Vienna Opera, landed in New York on November 20 from the SS. Laconia.

* * *

Mary McCormic, soprano of the Chicago and Paris Opera companies, gave a radio recital on November 25 through WEAF, for the Manhattan Merry-Go-Round.

* * *

Grete Stueckgold gives a recital in Wilkes-Barre, Pa., on December 12, appearing on the local Community Concert Course.

* * *

Phyllis Kraeuter, cellist, appeared in a program at the Waldorf Astoria, New York, on November 5. Her sister, Leonore Kraeuter, was at the piano.

* * *

Alfred Boyce gave a recital of Russian music with his choir at the Church of the Holy Communion, New York, on November 25. Soloists were Milo Miloradovitch, Grace La Mar, Floyd Sherman and Mack Harrell. On December 4 he will conduct the Brooklyn (N. Y.) Apollo Club in its first concert of the season, at the Academy of Music, with Jeanne Dusseau as soloist.

* * *

Cecil Leeson gave a saxophone recital at the University Glee Club in New York on November 22.

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Helen Kwalwasser, Six-Year-Old Violinist, in Syracuse Début

SYRACUSE, N. Y.—Helen Kwalwasser, six-year-old violinist, made her début here on November 27 as soloist with the Syracuse University Symphony Orchestra (Andre Polah, conductor). The little artist was featured in the Bach concerto in A minor for violin and string orchestra, and registered a sensational success. Playing a small violin

(Portrait by Michael Romeo.)

HELEN KWALWASSER

and performing the three movements of the work from memory, the amazing child displayed a mastery of her art that encompassed technical skill, surety of intonation and sense of rhythm and form. The first and third movements of this difficult concerto were beautifully played, showing musicianly comprehension of their intricacies. The second movement, because of her extreme youth, lacked the breadth and virility that she will develop in generous measure later on, if present augurs are fulfilled. At the conclusion of her performance she received an ovation from the capacity audience, as well as many floral offerings. As an encore she played with the orchestra Mr. Polah's arrangement of the Handel minuet. Afterward, the storms of applause broke again and she was recalled many times. Little Miss Kwalwasser is a pupil of Andre Polah, head of the string department, College of Fine Arts, Syracuse University. The other numbers on the program were a Brahms symphony, Artist Life waltzes of Johann Strauss and Les Preludes of Liszt. G.

Cosmopolitan Opera Presents Madam Butterfly

The Cosmopolitan Opera Association gave its first performance of Madam Butterfly on December 2 at the New York Hippodrome, before an enthusiastic audience. The Puccini work had evidently been carefully rehearsed both as to its musical and visual factors. Cesare Sodero conducted a full-toned orchestral performance that revealed all the felicitous details and lyrical sensuousness of the music. Cio-Cio-San was sung with touching appeal and grace by Hizi Koyke, a familiar figure in this rôle, whose vocal production at most moments was of excellent quality. Rolf Gerard, though his voice did not always surmount the orchestral surge with ease, gave a commendable performance as Pinkerton. His dramatic conception, however, needs more repose and force. Georgia Standing was a sympathetic and large-voiced Suzuki. Edgar Allan, a newcomer, was a dignified and competent Sharpless. Others heard were Albert Mahler, a dynamic Goro; Llopis de Olivares, as Yamadoro; Amund Sjovik as the Bonze, Flora Cingolani as Kate Pinkerton, and Luigi De Cesare as the Commissioner.

The chorus was effective and well-trained in its stage action. The direction of Ernst Lert showed considerable study, with especial attention to attractive lighting. The fire-flies which are usually present in Act I did not materialize, but there were some elaborate stereopticon wave effects in the background, perhaps as compensation. The audience was a capacity one, which applauded Miss Koyke's tragic and effective performance with especial vigor. R. K.

Marie Miller's Activities

Marie Miller, harpist, appeared in concert in Pittsburgh on November 24 and gave a recital for the Iris Club of Lancaster, Pa., on November 21. She will leave New York shortly for concerts in Lexington, Ky., and a tour in Florida.

Search for Creative Approach to Music Provides the Basis for Educational Theory

Experience as Assistant to Dalcroze Led Paul Boepple to Devise System of Pedagogy Exemplified in Curriculum of New School

Paul Boepple, who has been especially delegated and authorized by E. Jaques-Dalcroze as his official representative in America, and who is co-director with Roger Sessions of the New Music School and Dalcroze Institute, came to this country eight years ago. He brought to his work in the United States the knowledge and ability gained through training at the Conservatory and University of Basle, at the Royal Academy in Munich and the Dalcroze Institute in Geneva, and through extensive experience as teacher, conductor and performer.

For seven years he was Jaques-Dalcroze's assistant in music theory, rhythmic movement and improvisation at the Geneva Institute. He appeared many times as pianist, harpsichordist and conductor of chamber ensembles, and also led numerous choral groups. The Liederkranz of Geneva and the Union Chorale and Frohsinn of Lausanne were among the organizations he directed, and under his baton the latter two societies won three first prizes at a Swiss choral festival. He conducted the première of Honegger's King David at Mezieres, Switzerland in 1921, and other notable works presented by Mr. Boepple include Judith of Honegger, De Profundis of Ernst Levy and The St. John Passion of Bach.

(Photo by Arnold Genthe)
PAUL BOEPPLE

Bach at Lausanne

"The performance of the Bach score," Mr. Boepple remarked, "took place in the Lausanne Cathedral in 1926. The production aroused considerable interest, for I took the opportunity of departing from a deep-rooted tradition in choral performances. I realized that my chorus was entirely too large to bring out the contrapuntal details of the work with the requisite clarity. I therefore selected for the swift and dramatic choral parts of the work about ninety singers to match a similar number of players in the orchestra. Thus, counting the large ensemble, the smaller chorus, the soloists, with reduced orchestra, and, finally, the evangelist with continuo, I had four different levels of intensity. In the introductory and final choral numbers the full and the small chorus alternated according to the few dynamic indications in Bach's manuscript. The chorales were sung by the whole ensemble.

"The performance, given under the treacherous acoustical conditions of the Lausanne Cathedral, was highly successful. We gave an uncut version, but, thanks to the dynamic variety provided by the grouping of the participants, the interest of the audience never relaxed, and some commenators declared that they had for the first time discovered 'how short' the St. John Passion could seem."

Upon his arrival in America, Mr. Boepple established the American Dalcroze Institute as a normal school for the training of Dalcroze teachers. Mr. Boepple is the only one in this country authorized to issue Dalcroze teacher's certificates.

Approaching Music Creatively

Speaking of the system of pedagogy which he represents, Mr. Boepple said that its basis is the principle that music should be approached from the creative angle, rather than from the standpoint of reproduction.

"The life of music, or any art, is, of course, growth and expansion. Our students are taught music as a means of individual expression, that is as a living language they must learn to speak and to understand before attempting to interpret the complex works of great masters."

In this study of the musical language the long forgotten art of improvisation must be put back into its former rights. "Extemporaneous playing," in Mr. Boepple's words, "bears the same relationship to composition as speaking to writing. It can and should be studied by any gifted student as a most helpful discipline for his musical development."

During the season 1933-34, Mr. Sessions joined Mr. Boepple in forming the New Music School and Dalcroze Institute. Its curriculum expanded into that of a complete music school, is based upon the Dalcroze principles for all its preparatory instruction, and, in addition, offers a wide opportunity for creative studies in the composition courses conducted by Mr. Sessions.

To quote from the catalogue of the school, "Among all musical activities composition—the actual creation of music—is obviously the most essential. Yet it seems equally obvious that today interest centres generally around performers and the technic they have achieved. As a result, the larger part of music education has been committed to the hands of the virtuoso whose undisputed merit it is to have lifted the executant's art to a very high level and to have trained the musical public to an exact appreciation of technical standards.

Understandig Fundamental Requirements

"But in contrast to this, when it is a question of the valuation of music itself, especially of contemporary music, we look in vain for a clear understanding of fundamental musical requirements. The customary teaching of composition, though ostensibly based on classic modes of procedure, seems all too often to overlook the fact that music is a continually growing language; and to consist of abstractions whose connection with actual music—the creative thought of composers, whether classic or contemporary—is left wholly unexplained. This is why it is unable to give to the student the help he seeks today. The customary curriculum of music schools practically admits this when it classifies composition under the head of 'theory.'"

The New Music School and Dalcroze Institute has organized its courses with the idea of helping to correct this situation. The school offers training to pupils of all degrees of development, ranging from children of four or five to adult musicians. Instruction in all phases of music study is available, with composition as the leading subject to which all other musical activities—voice, instruments, interpretation, performing technics, etc.—are coördinated in the logical sequence of composers, performer, public.

M. L. S.

Dr. and Mrs. Clarence Dickinson Speak

Dr. and Mrs. Clarence Dickinson gave addresses at the Third Presbyterian Church, Trenton, N. J., November 8, on the occasion of the dedication of the new Presbyterian Hymnal, of which Dr. Dickinson is editor. He told of the Making of a Hymnal and Helen A. Dickinson presented an historical survey of the contents of the hymnal as illustrating the different periods in church history and the changing emphases in the thought of the church through the centuries. The three choirs of the church sang hymns illustrating the addresses.

Huehn Engaged to Sing with New York Oratorio Society

Julius Huehn, bass-baritone, has been engaged to sing in Handel's Messiah with the Oratorio Society of New York at Carnegie Hall on December 28. Other current engagements for Huehn are with the Philadelphia Orchestra in Der Rosenkavalier on November 30 and December 1, and as Kurvenal in Tristan und Isolde with the Chicago Grand Opera on December 15.

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Milan Hears Works by Lombards and Swedes

(*Continued from page* 5)

pensive quintet for strings and piano, solidly built on an old folk-song by Isidoro Capitanio; a group of songs, all well designed and expressive in varying degree, consisting of Pietro Cimara's L' Inutile Messe (The Fruitless Harvest), Barbara Giuranna's Ninna Nanna (Lullaby) from the Greek nursery rhymes translated by Tommaseo, Nino Rota's Ballata e Sonetto (from Petrarch), Guido Farina's Povero Dono (Humble Gift) from Pascoli, Renato Bellini's Notte e Stelle, and a laud by Enrico Giachetti, Laudata sempre sia, on anonymous fourteenth century verses.

After a second program given to violin sonatas of Carlo Ravasenga, Carmine Guarino and Ettore Campogalliani (this latter's work more favorably noticed), a third session was opened with a group of lyrics, rather slight in interest, from the pens of Edgardo Corio, Lino Ennio Pelilli, Sebastiano Caltabiano and Guido Ragni, followed by Mario Cantù's trio in D, for piano, violin and cello—an elegant piece of craftsmanship.

The chief interest of this sitting centered on the remaining two offerings, both heartily greeted. Salvatore Musella (a Neapolitan composer resident in Milan since his return from Buenos Aires) presented a cello sonata which amply confirms his mature and exquisite musicianship. Giulio Cesare Paribeni, of Rome, whose energies have long been absorbed by his classes in composition at the local conservatory, was heard in a triptych for voice and orchestra on the Tre Avemarie of Giovanni Bertacchi. It too is a work of delicate modernity of form; its elevated spirituality and close verbal adherence proclaim it at once a product of a high priest of the Pizzetti temple.

The closing séance, wholly orchestral, opened with Alceo Toni's pretentious and rhetorical Three Psalms in Memory of Sandro Italico Mussolini (the Duce's nephew), dictated, one fears, by political opportunism, since the brother of the deceased is director of the Premier's paper, Il Popolo d'Italia, on which Toni serves as music critic. At any rate, the score was splendidly performed by the Scala chorus, with Calusio's orchestra and Maria Palombini, mezzo soprano, and its sure effect on the crowd brought the expected salvo of applause—a manifestation which was probably sincere. The ensuing prelude of Renzo Bossi, ending on a broad melodic crescendo, also elicited a warm response.

Pick-Mangiagalli and Others

Two episodes, Festa Campestre and Notturno, from Vincenzo Gianferrari's suite, Giorno di Sagra (Day of Festivities), contain passages of color and rhythmic interest, but they peter out in development and the instrumental palette tends to be muddy. Renzo Rossellini's Dithyramb to Dionysius left the audience decidedly cold. It is a very noisy affair that tries to make up for the lack of inner dionysian frenzy with an artificial orgy of eccentric instrumental clangor.

Really genuine, on the other hand, is Giulio Cesare Sonzogno's Tango, a highly brilliant piece not exempt from echoes of R. Strauss, Ravel and Stravinsky, but full of Italian sap. Sensual, picturesque, dramatic, impassioned and tragic in turn, sumptuously orchestrated, it works up to an engrossing climax through a dynamic gradation as shrewdly calculated as in the Ravel Bolero.

There is little to be said regarding Pick-Mangiagalli's Umoresca, for piano and orchestra, since this elegant work, of masterly writing for both the solo instrument and the instrumental phalanxes, dates from many years ago and does not differ from many other scores which this gifted and facile writer has given us. It afforded a grateful opportunity for the piano virtuosity of young Carlo Vidusso, one of Italy's best artists of the keyboard now coming into international prominence.

Finally, War Cemetery, an episode from Felice Lattuada's Heroic Suite, impressed for its austere melancholy, soberly chiselled in the flow of its noble melodic lines, homogeneous in style and exempt from all rhetoric. In conclusion the significant revelations of the exhibit were, among the larger works, the scores of Lattuada, Sonzogno and Paribeni, while in the chamber field the names standing out are those of Musella, Cantù and Gavazzeni—six out of twenty-six, anything but a bad showing. The other regional exhibits might count themselves lucky if they could show as much. The hope is expressed that for next year's Lombard gallery, means may be found to interest the general public.

These official manifestations of the local syndicate were preceded, still at the Palazzo d'Arte, by a long series of symphonic and choral concerts, many of routine character but some of special interest. Among these latter should be mentioned the program of modern Swedish symphonic works which Nils Grevillius, of the Royal Opera of Stockholm, was called to conduct. The idea was to institute a chain of musical exchanges with various European countries, in order to make mutually known their respective contemporary production—surely an initiative one must heartily applaud.

The most voluminous work heard of this group was the fourth symphony of Hugo Alfvén, who was also represented by a rhapsody, The Night of St. John, said to have become popular in Sweden. The symphony showed a certain impersonal melodic vein and much melodramatic emphasis. Kurt Atterberg's Sinfonietta (No. 4) has good passages and agile orchestration but is broken and rhapsodic in form. Minor items were a prelude to Hilding Rosenberg's ballet, The Judgment Day, and an adagio for strings by Adolf Wiklund. All in all, one gathered the impression from these offerings that Sweden's modern composers have relinquished the genuine Scandinavian national typified by Grieg and Sinding in Norway to follow the composite German romanticism of a combined Wagner, Strauss and Mahler. Grevillius got fairly good results in few rehearsals and was cordially received.

Berlin Concerts Include Modern Compositions

(*Continued from page* 5)

A performance of stupendous virtuosity that aroused enthusiasm, though the work failed to endear itself to the Philharmonic audience.

Sacre du Printemps, the event of Erich Kleiber's second evening, was received with rousing applause by a large audience that made the feeble attempts of the opposition in voicing its protest, appear ridiculous. The primeval force of this elemental work was presented with uncanny mastery by Kleiber, whose baton technic made the insuperable difficulties of the work in no way appear as the sole reason or justification for its performance. Schubert's B flat symphony, gloriously inspired, was obviously a labor of love on the part of Kleiber. Played by an orchestra of reduced numbers (that of Schubert's scoring) the intimacy of the ensemble heightened the appeal of this fragile work, an appeal that Kleiber felt intuitively to be lacking in an orchestra of more imposing proportions. Franz Völker sang arias from Haydn and Rimsky-Korsakoff with taste and distinction. A soloist competing with the Sacre for attention could only be the loser. At the close of the concert all but the electrifying effect of this epoch-making work was forgotten.

Verdi's Requiem Stirs

A performance of superb distinction was that of Verdi's Requiem under Kleiber. Choral effects of imposing grandeur were brought forth with unerring regard for the soaring sweep that lies in the voice-line of this towering work. Of the four soli, Käthe Heidersbach's soprano remained audible even in an orchestral forte. The bell-like clarity of her voice lent a celestial color to the glory of the closing Requiem. Margarete Kolse made the deep sonority of her tones sound the more impressive by reason of her restrained delivery. Marcell Wittrisch, tenor, and Walter Grossmann, bass-baritone, completed the impressive rounding out of the four soloists. An achievement in the way of preparation was the presentation of the choral fugues that carried forward with uncanny elasticity the complicated part-writing in which not a detail, be it an accent or a dynamic inflection, was overlooked. The Requiem is an overwhelming proclamation that reveals at every turn the profundity of Verdi's art in achieving choral sonority comparable in its effect to a shaft of light through a cathedral window. His masterful contrapuntal art heightens the dramatic appeal of his religious fervor. This was a performance that was greeted with extraordinary enthusiasm, recalling Kleiber times without number.

The second of Furtwängler's ten concerts was devoted to Handel's Concerto Grosso, in B major; Pfitzner's piano concerto, and the Eroica of Beethoven. Gieseking brought to the boring Pfitzner pages all the magic of his wide art. The moments of interest were for me in how he played a work apparently devoid of inspired thought. Furtwängler's treatment of the Concerto grosso with alternate solo passages for violin and piano gave an unfamiliar aspect to a work not sufficiently Handelian to fit into the mould of the classic period. In the Eroica, Furtwängler displayed his usual amazing power over his body of musicians. Unforgettable were the force and sublimity of his presentation.

Trinity of Recitals

Schlusnus at the Philharmonie sang to a crowded house. Songs of lyric character are more suited to his style than those demanding dramatic force. For that reason a Brahms group was particularly successful, whereas two Handel arias appeared too pale because of their want of dramatic emphasis. The art of *bel canto* is his in a measure rare among German singers.

Poldi Mildner at the Beethovensaal was heard in a program of Bach, Chopin, Schumann and Brahms. The finger dexterity of this youthful pianist is amazing, also her abounding temperament and sheer joy in her command of keyboard difficulties. A stirring pianistic personality, this young woman.

Vasa Prihoda in a program of Bach, Beethoven, Tschaikowsky and Paganini made light of violinistic tasks that bordered on dazzling display. In the Kreutzer Sonata a want of depth deprived the listener of the full enjoyment of this work's profound beauties. No degree of excellent playing can be offered as a compensatory measure for the lack just mentioned.

Shura Cherkassky to Play in Steinway Broadcast

On December 9 Shura Cherkassky will be the featured artist in the Steinway Series of concerts being broadcast over Station WBAL, Baltimore, whose director is Frederick R. Huber, municipal director of the city's music. Eleven years ago Mr. Huber "discovered" Mr. Cherkassky, then a child of nine, and presented the pianist's first public recital in the Lyric Theatre of Baltimore. Since that time Mr. Cherkassky has had an extensive career.

Greenwich String Orchestra to Give Benefit Concert

A benefit concert will be given on December 9 by the Greenwich String Orchestra (Enrique Caroselli, conductor) at the Greenwich House Music School, New York. An all-Bach program is scheduled, and Blanche Winogron, member of the faculty at the Greenwich House, is to be the piano soloist. The orchestra is a group of forty players. The proceeds of the concert go to the orchestra fund of the school.

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Walter Mills Returns from Europe for American Appearances

Walter Mills, baritone, recently returned from Europe, has been fulfilling an active schedule. His appearances have included one with the Bridgeport, Conn., Symphony Orchestra on November 9, Frank Foti conducting; November 13, he sang in the Musical

WALTER MILLS

Mornings series in Plainfield, N. J.; 16, was soloist in the chapel of Princeton University; and 27 gave a New York recital at The Barbizon. One of Mr. Mills' numbers at Princeton was Handel's aria Dank Sei Dir, Herr, and after the concert Prof. Einstein, who was in audience, congratulated the baritone on his German. The growing list of re-engagements for this artist includes Montclair and Princeton, N. J., and Rockland, Me. Mr. Mills is under the Athenaeum Concert Management.

CONSERVATORIES and SCHOOLS

University of Michigan School of Music

ANN ARBOR, MICH.—The Forty-second Annual May Festival of the University Musical Society, will take place in Hill Auditorium on May 15, 16, 17 and 18. In accordance with past tradition, four evening programs are to be given and two matinees, on Friday and Saturday. The Chicago Symphony Orchestra (Dr. Frederick Stock, conductor, and Eric DeLamarter, associate conductor) participates for the thirty-first consecutive time. The University Choral Union, under the baton of Earl V. Moore, will present a performance of Boris Godounoff, using the original translation; King David by Honegger, and selections from Bach. A list of a dozen or more vocal and instrumental soloists, with whom negotiations are pending, will be included.

Thus far in the fifty-sixth annual series of Choral Union Concerts, programs have been offered by Rosa Ponselle, Lawrence Tibbett, and the Don Cossack Russian Male Chorus, under Serge Jaroff. Future concerts in the series include a program by Joseph Szigeti, violinist, early in December; the only Michigan appearance of the Boston Symphony Orchestra, with Serge Koussevitzky conducting, on December 11; recitals by Lotte Lehmann, soprano, January 25, and José Iturbi, pianist, February 12. On February 20 the Gordon String Quartet is to be heard for the first time in Ann Arbor, and on March 4 Artur Schnabel, pianist, makes his Ann Arbor début. The pre-festival series will be brought to a close by an Ann Arbor début performance of the Cleveland Orchestra, under Artur Rodzinski, on March 28.

Numerous concerts by the faculty of the School of Music have been given thus far which have included several organ recitals by Palmer Christian, E. William Doty and Parvin Titus, of Cincinnati, in a guest performance; recitals by Arthur Hackett, tenor, Wassily Besekirsky, violinist, Hanns Pick, cellist, Joseph Brinkman, Maud Okkelberg and Mabel Ross Rhead, pianists. During the balance of the season numerous programs are to be offered by these and other members of the school faculty, by the University Symphony Orchestra, Choral Union, the Men's Glee Club and the Stanley Chorus. A.

Eastman School of Music

ROCHESTER, N. Y.—The Eastman School radio activities for this season are impressive in number. During November the schedule of dates and performance units held: 15, Rochester Philharmonic Orchestra, José Iturbi, conductor; 22, Eastman School of Music Symphony Orchestra, Howard Hanson, directing; 29, program by students from the instrumental ensemble classes of Paul White. On December 6, the Eastman School of Music Symphony Orchestra was conducted over the air by Samuel Belov, and the balance of the first part of the season's bookings for broadcasts are: December 13, Rochester Philharmonic Orchestra, Werner Janssen, conductor; 20, program by students from the quartet classes of Paul Kéfer; January 10, Rochester Philharmonic Orchestra, Sir Hamilton Harty, conductor; 17, Eastman School of Music Symphony Orchestra, Samuel Belov, conductor; 24, American Composers Concert, Rochester Philharmonic, Howard Hanson, conductor; 31, Rochester Philharmonic Orchestra, Sir Hamilton Harty, conductor; February 7, program by students from the piano ensemble classes of Sandor Vas; February 14, Eastman School of Music Symphony Orchestra, Samuel Belov, conductor. Programs through the final broadcast on April 11 will be announced later. An NBC coast-to-coast network carries these concerts. N.

New York School of Vocal Art

On November 25 a musicale by the artist-pupils of the New York School of Vocal Art attracted a large and enthusiastic audience. The program was well arranged to display the particular artistic gifts of each singer, among whom were Vera Weikel, Nina Verde, Elisabeth Stoneman, Bertram Roggen, Irene Wolf and Helen Bagge.

The concert opened with Variations sur un Vieux Noel Pastoral by Samuel Rousseau, played beautifully by Madelon Pound, a harpist, heard in a later group. Following this came the Barcarolle from Tales of Hoffmann (Offenbach), in which the voices of Misses Weikel and Verde blended splendidly. Miss Stoneman elected to sing Die Forelle (Schubert) and Si Mi Chiamono Mimi from Puccini's La Boheme. She is the possessor of a voice of lovely lyric quality which she uses with intelligence. In agreeable contrast was the unusually fine baritone voice of Mr. Roggen heard in On the Road to Mandalay.

Irene Wolf displayed a charmingly clear, sweet voice in Musetta's Waltz from La Boheme and Helen Bagge was equally successful in an aria from Manon Lescaut (Puccini) and Cyril Scott's Lullaby. She showed careful schooling and a good feeling for interpretation.

Nina Verde, an attractive brunette, singing at the present time in The Great Waltz with two other artists of the school, Frances Hayes and Ruth Mather, was cordially received in Oh! My Heart Is Weary, from Goring-Thomas' Nadeschda. Hers is a naturally excellent voice, flexible and well produced.

Vera Weikel, a scholarship pupil of Mme. Melius, revealed a coloratura voice of excellent quality, colorful and true to pitch, in the Doll Song from Offenbach's Tales of Hoffmann.

All the singers were cordially received and at the close Mme. Melius was persuaded to sing several numbers. In particularly fine voice, her singing delighted not only her pupils but the large gathering. Milford Snell furnished sympathetic accompaniments. J. V.

National School for Musical Culture

The National School for Musical Culture, New York, presented a group of pupils and artist-students in solo and two-piano music in the concert hall of the Barbizon-Plaza on November 25. Those listed for appearance were Margaret Ann Fallon, Laura Lee Swanson, Stuart Elkind, Vera Leggidro, Carol Linder, Eva Houck, Caralyn Sellner, Mary Jones, Albert Sherwin, Henriette Bassi, Rita Quinn, Mildred Curtis, Ernestine Schilt, Ethel Kibler, Lillian Berman, Inez Palma Bartel and Rachel Mastrota. The teachers represented were Ethel Kibler, Ernestine Schilt and Margery Todd (elementary and intermediate) and Hans Barth (advanced).

Brooklyn School of Music Education

BROOKLYN, N. Y.—A program of chamber music, with the addition of a mixed chorus, was heard at the Brooklyn School of Music Education (Carolyn M. Cramp, director) on November 24. A good-sized audience listened with manifestations of pleasure to the opening piano quintet by Schumann. Erich Weil proved an expert pianist, Fritz Forsch, first violinist, with Sidney Shapiro, Oscar Satzinger, Sol Pfeiffer and Ernest Braun completing the ensemble. Schubert's quintet, op. 114, finished the program, and a mixed vocal ensemble of sixteen members sang Sibelius' Dear Land and Mozart's Ave Verum, with organ and piano accompaniment, conducted by Allen H. Cornelius. They showed good training. F. W. R.

Syracuse University Chorus to Give Mendelssohn Oratorio

SYRACUSE, N. Y.—The Syracuse University Chorus (Dr. Howard Lyman, conductor) will produce Mendelssohn's oratorio St. Paul on December 13 in Crouse College auditorium, Syracuse University. The soloists are Ruth Rodgers, soprano; Alma Kitchell, contralto; Arthur Kraft, tenor; Herbert Gould, bass; Horace Douglas at the organ. This is the first concert production of the work in this vicinity in nineteen years, and this concert marks the forty-sixth production of the twenty-third season of annual university concerts under Dr. Lyman's direction. S.

Norden to Direct Bach Festival in Reading, Pa.

N. Lindsay Norden will conduct a Bach Festival of two days in Reading, next spring. This is the first such event in the history of the Reading Choral Society. The society will sing the St. Matthew Passion on Saturday evening, and the Mass in B Minor on Sunday afternoon. There is also to be a concert by the school children of the city on Saturday afternoon. More detailed information will be forthcoming later. The probable dates of the festival are May 4 and 5. This follows a presentation of the Mass last spring. Mr. Norden is in his fourteenth consecutive season as conductor of this organization.

Stuart Ross Active

Stuart Ross is actively engaged teaching at the Emma Willard School in Troy, N. Y., every week and conducting the Flushing (N. Y.) Musica Chorale Guild. He has acted as accompanist for the fall concerts of Rosa Ponselle and Grete Stueckgold and Mischa Weisbord's New York recital.

One of his engagements was as accompanist at a private recital for Lewis Emery in the Lombardy Hotel, New York. Besides these occupations, Mr. Ross coaches vocalists in his New York studio.

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Press Comments

DR. OTTO ERHARDT

Dr. Otto Erhardt, new stage director of Covent Garden, London, has been praised by the press of the English capital for the productions under his direction. After his presentation of Fidelio, the London Evening Standard said: "The orchestral playing was superb. The cast was but little short of perfection. There is a new production and a very good one. Dr. Erhardt, the producer, has done extremely well."

Das Rheingold brought commendation from the reviewers, among them the critic of the Morning Post: "The new scenery has been done uncommonly well so far. The producer has achieved a new sense of spaciousness with 'practicable' rocks that permit of excellent grouping, which was in fact particularly effective in the Erda episode. The first scene had as the principal improvement the Rhine Maidens portrayed by different persons from those who sang, an exceptional gracefulness of movements being thus obtained. Best of all, I thought, was the Nibelheim scene, dramatically just right, and with a Worm that was really creditable for once."

The London Star said of Die Walküre: "A transformation scene has taken place at Covent Garden, and everything seems to have changed and for the better. The much vaunted new scenery and lighting fully justified their installation and the money spent on it. The Valkyries all dressed up in shining armour formed a perfect ensemble. The picture in the second act was beautiful, and the cyclorama cloth is a great asset."

Writing of the performance of Siegfried in the same cycle, the Times reported: "The whole of this performance, like its two predecessors, did credit to the designer of scenes and to Herr Erhardt, whose skill as a producer has been manifested in a care for effective detail such as Covent Garden has not known for many years."

The Evening News said of Die Meistersinger: "Nor have we had better team work or a closer alliance of movement and gesture with the music; for this we presumably give credit to Dr. Otto Erhardt, the producer."

The Times, writing about La Boheme: "Dr. Erhardt's work as producer had excellent results in the ingenious scene outside the Cafe Momus. Not a point was missed."

The Morning Post, commenting on Turandot: "Dr. Erhardt's production was very effective."

The Standard, speaking of Otello: "The best stage thunderstorm on record. No touch of realism was omitted; the new lighting system providing moving, threatening clouds, and the lightning flashed in awe-inspiring fashion. The movement of the crowds made the opening scene a vital and memorable success."

The Morning Post, of La Cenerentola: "There was plenty of imagination shown in the production. Wholly charming stylized scenery and a most intelligent production by Dr. Erhardt."

LOTTE LEHMANN

Lotte Lehmann made her first appearance with the San Francisco Opera Company on November 16, singing the rôle of Tosca. Alexander Fried, critic of the San Francisco Chronicle, wrote: "Mme. Lehmann at one blow struck home to San Franciscans the reason why her name is renowned in Vienna, London and New York. She is a personality. Her voice, opulent and beautiful, but not necessarily restricted to the charm of honeyed tone, bespeaks a penetrating expressive intelligence. She constructs a rôle as it should be constructed: With human conviction and with a controlled and flexible sense of its form. Her Tosca did not hasten to be imperious. At first it was graciously a feminine portrait, softened by love and stirred not too harshly by the troubles of a womanly jealousy. It held its climax in reserve, built the second act struggle with Scarpia to a moment of grave and pathetic relief in the Vissi d'arte, and leaped finally with tiger ferocity upon the assassination of her tormentor."

Redfern Mason in the San Francisco Examiner: "The public recognized in Lotte Lehmann a great artist. To that judgment I modestly but unhesitatingly add my adherence."

Marie Hicks Davidson in the San Francisco Call-Bulletin: "The German soprano sang the rôle of the glamorous La Tosca in Puccini's opera and negotiated the mellifluous Italian phrases as if to the manner born. However, had she sung in Sanscrit it would have mattered not. For the Lehmann voice and the Lehmann dramatic instinct are bigger than nationality or language."

Marjory M. Fisher in the San Francisco News: "Lehmann's voice, as we learned when she made her local concert début last season, is one of the loveliest on the concert stage today. It is rich, velvety, golden—if the mood of the song permits. But it is one of many facets and Mme. Lehmann has the intelligence and artistry to use it as a means of dramatic expression. Until last night we knew nothing of her histrionic gifts. They proved quite as sensational as her singing is beautiful."

MARIA MÜLLER

Maria Müller, soprano, recently was a soloist under Erich Kleiber with the Philharmonic Society of Brussels. She sang in Weber excerpts and in a concert version of the first act of Die Walküre. La Dernière Heure of Brussels said: "Mme. Müller was simply splendid for the clarity of her diction, the admirable variety of her tones." The Nation Belge: "The air of Agatha (from Der Freischütz), justly celebrated, was magnificently, miraculously sung by Mme. Maria Müller, whose voice is one of a sumptuousness like no other."

ANATOLE KITAIN

Reporting Anatole Kitain's Paris recital, La Revue Musicale of that city said: "He is one of the most interesting personalities of his generation; he not only has a dazzling technic, but is above all a real musician"; while Le Journal des Debats called him "a virtuoso of the highest class." Het Vaterland, of The Hague, termed him "a genius of the piano"; and Maasbode, of Amsterdam, declared, "We unhesitatingly class him as one of the great virtuosos of the piano."

His London recital was equally as successful, the Daily News of that capital writing, "Kitain is one of those pianists who have a natural gift for the act as distinct from the art of playing." Ernest Neuman, in an article in the Sunday Times, said: "An excellent point of his performances is his ability to see a long work as a whole. This was especially observable in the Liszt sonata, through which one steady architectural line ran from first to last."

DORIS DOE

Doris Doe, contralto of the Metropolitan Opera, opened the concert course of the Schubert Club of St. Paul, Minn., in October. The St. Paul Pioneer Press declared: "Her voice is one of uncommon beauty and unmistakable appeal. It was refreshing to hear a program which plainly had cost the singer plenty of ambitious and intelligent research among songs that are seldom heard, and she sang in five languages: English, French, German, Italian and Swedish. Another point which must be listed to the singer's credit is her keen rhythmic sense—something that is by no means a universal quality among singers."

The St. Paul Daily News: "Her voice was a full, powerful instrument at all times, a willing servant of a colorful histrionic sense. Through a wide range her enunciation was clear, her attacks precise."

ELIZABETH GEST AND MARY MILLER MOUNT

Music for two pianos was given recently in Philadelphia by Elizabeth Gest and Mary Miller Mount. Samuel L. Laciar's review in the Philadelphia Ledger: "Mrs. Mount and Miss Gest played their program in admirable manner, their ensemble being finely developed, and the touch and its resultant tone being virtually identical in volume and in color. The accelerandos and ritardandos, that most difficult feature of two-piano playing, as well as the crescendi and diminuendi, were played with a unanimity which could only have been obtained through intensive rehearsal. The artists were received with much enthusiasm, and at the end of the program were obliged to play an encore number."

The Philadelphia Bulletin: "The piano numbers were admirably chosen and presented, with a telling contrast of the classic with music of a modern trend, and the combination of two such experienced and finished artists as Miss Gest and Mrs. Mount was assurance of a dual performance of a high degree of technical skill and musical appreciation. While there was evidence of individual ability in both execution and interpretation, neither artist was guilty of self ning in her first American performance, re-exploitation, playing with a unison and balance of tone which, while giving each instrument its own voice and requisite tonal value, at times made the two as one."

DOROTHEA QUINCY

Dorothea Quincy, soprano, recently gave a concert in Bangor, Me., her home city. Among the comments of the local press was: "Bangor's own artist, Dorothea Quincy, operatic soprano whose career of recent years includes a highly successful series of engagements in music-steeped Italian cities and whom Maine welcomed Tuesday evealed a fine and classically trained voice and mature concert presence."

DOROTHEA QUINCY

Another critic wrote: "We purposely reserved mention of Dorothea Quincy, the Bangor girl, who has returned from operatic successes in Italy, until the last. She received a warm and cordial reception, which mounted to something closely approximating an ovation at the close of her first number—the fondly cherished Jewel Song from Faust. Her voice—originally, we have been told, a mezzo—has been made by her Italian *maestro* into a lyric soprano, distinguished, it seems to us, by its purity, its clarity. Some of the upper notes were like flowing silver."

LEON CARSON

Leon Carson, tenor, opened the current Artists' Series at Asbury College, Wilmore, Ky., on November 22, presenting a program of American songs by native composers. The critic of the Wilmore Enterprise had, in part, the following to say of the program: "Leon Carson, American tenor, who has devoted much time and research in the field of American music, presented a well chosen and representative program of the various periods and types of music. The entire program exemplified the absorbing love of the artist for American music which the audience sensed from the beginning. In the third group, that of folk tunes and Negro spirituals, Mr. Carson displayed a sympathetic understanding of the music of the people.

Leon Carson is vocally well endowed and is an artist of exceptional qualifications. This superb tone quality of voice in the rendition of the program, together with his interpretation further assured the audience of his artistry. Mr. Carson was ably accompanied at the piano by Vera J. Kerrigan."

GUILA BUSTABO

Guila Bustabo, young American violinist, has made several appearances in London on her current European tour. Among the comments of the critics in the English capital were: "She amazed the most experienced listeners by her immense technical feats," "her sensational technic," "true tone and impeccable bowing and phrasing of exceptional distinction," "brilliance of execution, faultless judgment and cool assurance."

ADELAIDE AHRLING

Following the recent Chalif Hall, New York, recital of Adelaide Ahrling, the New York Sun said in part: "The program was a ponderable enterprise, the young singer revealing a voice of power and good quality; it has been well-placed. Interpretatively, she exhibited a sensitiveness which should reach an interesting maturity." The Journal: "She established her calibre as a worthy and aspiring young artist."

Seidel Acclaimed in Halifax Recital

Violinist Scores in Program Including Mendelssohn Concerto

HALIFAX, N. S.—The Halifax Community Concert series was opened on November 28 with a recital by the Russian violinist Toscha Seidel. The evening was a complete success due to the accomplished artistry of Mr. Seidel and the understanding accompaniments of Herbert Jaffe, who contributed materially to the enjoyment of the audience by the cleanness with which he played his own group.

The program, including works of Beethoven, Mendelssohn, Tschaikowsky, Brahms, Debussy, Lecuona, Sarasate and Kreisler arrangements of Boccherini and Francoeur, was interesting to a satisfying degree.

Romance in F Major, op. 50 (Beethoven); Allegretto (Boccherini-Kreisler); Sicilienne and Rigaudon dances (Francoeur-Kreisler) comprised the first group. At once Mr. Seidel demonstrated the beautiful tonal production that was to be continually in evidence throughout the program. He also displayed a keen sense of rhythm, an appreciation for all the beauties of the composers' melodies and revealed to his audience that he could express a wide range of emotions with the restraint of a true artist.

The always popular Mendelssohn concerto in E minor was next heard. The playing of this work was greeted with tremendous applause. After repeated demands he chose Serenada Napolitana (Sgambati) for an encore.

Following the intermission, Mr. Jaffe performed a group of three piano compositions, beginning with rhapsody, op. 72, No. 2 (Brahms); then Clair de Lune (Debussy), and Malaguena (Lecuona). Mr. Jaffe here proved himself an interesting soloist, in addition to his marked ability as an accompanist. His well earned encore was Debussy's The Girl with the Flaxen Hair.

The final group consisted of Melodie (Tschaikowsky); Rondino (Beethoven-Kreisler); Two Spanish Dances, Malaguena and Habanera (Sarasate), in the performance of which Mr. Seidel continued to dispense new delights. Although recalled many times, only two more encores were played, namely, the Elman arrangement of Beethoven's Contra Dances and Goosec's Gavotte. Truthfully, it can be said that the audience left the auditorium with regret that they could not hear more. A. E. G.

La Forge Assumes Presidency of Musicians Club

Frank La Forge, composer-pianist, was inducted into the office of president of The Musicians Club of New York at the meeting held in the Waldorf-Astoria on November 20. A large number of the membership attended to welcome the new president and also to applaud the fine musical program which followed. Emma Otero, coloratura soprano, and Gerald Mirate, pianist, gave the program and the artistry of these two musicians roused the audience to enthusiasm. Miss Otero, with her colorful voice and personality, sang an aria and two groups of Spanish songs, and in all maintained a high vocal and interpretative standard. Mr. Mirate played the accompaniments and two groups of solos and in all his work revealed depth of musical feeling and technical proficiency. Both were encored again and again. B.

National Symphony Orchestra Plans Students' Concerts

WASHINGTON, D. C.—The National Symphony Orchestra, of which Hans Kindler is conductor, announces six students' concerts on Saturday mornings in the Central High School Auditorium. The course is entitled A Musical Tour of Various Countries. January 12, France will be the land under musical exploration. Especially noteworthy at this concert will be the performance of Saint-Saëns' Carnival of Animals and Ravel's Mother Goose Suite. On January 26 Dr. Kindler conducts the musical travelers through Germany, and they will hear music by Bach, Handel, Beethoven, Brahms, Schumann and Wagner. The side trip is a tour through the string section of the orchestra. Austria, Hungary and Bohemia are to be visited on February 9, and music of Haydn, Mozart, Schubert and Strauss featured. The woodwind ensemble also will be explored. Italy and Spain are the ports of call for February 23. The opera music of Verdi, Rossini and Bellini, music of old Italian masters and some of the modern music of Respighi and Falla will be presented. A tour of the percussion section will be included. March 9 brings a panorama of Scandinavian and English music. Works of Sibelius and Grieg, Purcell and Elgar are scheduled, and after an excursion to Ireland a tour of the horn section of the orchestra will be made. Russia is to be visited on March 23. Music of Tschaikowsky and Rimsky-Korsakoff will be heard, also Liadoff's Music Box and Enchanted Lake. After a side trip through the trumpet and trombone section of the orchestra the voyagers return to America for the music of their own countrymen, including Edward MacDowell and John Powell.

Mildred Dilling Gives Nine Performances on Thanksgiving Day

Mildred Dilling, who has established many records, including one of seventeen concerts in London within three weeks, was unusually active on Thanksgiving Day, when she and her harp ensemble opened a week's engagement as a featured attraction in the stage show at Radio City Music Hall, New York.

Miss Dilling began the day with her regular weekly broadcast from WEAF. After that came the dress rehearsal and five holiday performances in the Music Hall. In addition Miss Dilling was scheduled for two other broadcasts—an afternoon appearance with the Stradivarius Quartet and an evening appearance as soloist with the Bamberger Little Symphony Orchestra, directed by Philip James.

The program at Radio City was a diversified one. In addition to playing two numbers of their own, the sextet furnished the accompaniment for Edwina Eustis, contralto, and joined with the full orchestra under Erno Rapee in a spectacular ballet finale. Assisting Miss Dilling were Renee Baud-Weber, Rosemary Evans, Betty Gordon, Fannie Kiser and Suzanne Savoy.

Van Horn & Son Furnish Opera Costumes

The costumes which are being used in presenting the operas of the Philadelphia and Cleveland orchestras are designed and executed by the firm of Van Horn & Son, Inc., Philadelphia.

Lillian Hunsicker Heard in Allentown Events

ALLENTOWN, PA.—Lillian L. Hunsicker, soprano, was featured in Italian, French and English songs at a recent reception and dinner given at the Hotel Americus in honor of John Erskine, who was in Allentown to appear as soloist with the symphony orchestra. Mrs. Hunsicker was accompanied by a string quartet from the orchestra. This singer also appeared on another recent program at the Woman's Club, when Olga Samaroff lectured on Our Musical Civilization. Mrs. Hunsicker's contributions were arias and songs by Handel, Liszt and Debussy.

The Athenaeum Library Society presented Mrs. Hunsicker in a list of numbers demonstrating in music our Graeco-Roman Legacy. She sang Divinites du Styx (Gluck), also the Air du Rossignol from Handel's L'Allegro and Il Penseroso. At a later date Mrs. Hunsicker will be heard in Debussy's L'Enfant Prodigue. S. T.

John D. Graves Appointed Counsel for Metropolitan Committee

The Metropolitan Opera Association Protective Committee, a group whose individual members have chosen to remain anonymous, and which recently sent through the mail an open letter to the press opposing the proposed merger of the Metropolitan Opera Association and the Philharmonic-Symphony, has appointed John D. Graves as its counsel. Mr. Graves admits that there is no legal way of preventing the merger, but he said the committee hoped that the boards of directors of the two institutions would see that the combination could only have "adverse effects" on both.

Yuletide Program at Dornay-Culp Studios

A Yuletide celebration will be held at the Dornay-Culp Studios, New York, on December 14. Ann Barrow, guest speaker, is to give a talk on legends of the season from many lands. Christmas music of various nations and periods will be given under the direction of Betsy Culp.

Studio Notes

IDA HAGGERTY-SNELL

Mrs. Robert Burns of Springfield, Pa., recently gave a reception in honor of Ida Haggerty-Snell of New York. Fifty guests attended. Virginia Dumont and Elizabeth Cox of the Liszt Academy of Music, Springfield, took a prominent part in the proceedings, and were represented by artist-pupils, who gave the program. These were Cathryn Eaton, Evelyn Fredericks, Peggy Breen and Olney Jones. Mme. Snell sang Scottish songs. A novel recital at Mme. Snell's New York studio was given on November 16, the program featuring boys exclusively. They combined in a "musical army," with a leader. Pianists, a glee club and rhythm band took part in the varied entertainment given before the audience.

BERTA GERSTER-GARDINI

Charles Sorce, tenor, pupil of Berta Gerster-Gardini of New York, in addition to his radio engagements is appearing as soloist on numerous public programs. Mr. Sorce sang at the Hotel Astor, New York, on November 30 for the Columbia Association of policemen of Italian extraction.

HAROLD HENRY

Harold Henry has opened another season at his piano studio in New York, and announces that among his students are a number of young artists, several of whom will be heard in recital during the season.

ETHEL GLENN HIER

Ethel Glenn Hier presented Louise McDowell, pianist, assisted by Arthur Bogin, violinist, in a recital at Steinway Hall, New York, on December 2. Louise, who is fifteen years old, is a pupil of Miss Hier. The violinist, a student of Charlotte Hull, is taking a harmony course with Miss Hier. Louise showed well developed technical and interpretative prowess in pieces by Bach, Schumann, Chopin, MacDowell and Debussy and the Mozart concerto in D minor, for which Miss Hier supplied the orchestral part on a second piano. The violin portion of the program consisted of an excerpt from the Bach sonata No. 2 (violin alone), Ave Maria (Schubert-Wilhelmj) and a Hungarian dance by Brahms-Joachim. The young violinist's playing was marked by a beautiful tone. Harold Bogin provided a sympathetic piano background. The studio was filled with appreciative listeners. K. L.

GUSTAVE L. BECKER

The Gustave L. Becker Studio, New York, was filled for a musicale by artist-pupils of this teacher on November 24. The following took part: Lillian Rubel, Miriam Rafferty, Mildred Johnson, Etta Beigel, Marion Berg, Cosmo Pusateri and Samuel Diamond. They performed works by standard classic and modern composers. Dora Becker Shaffer, violinist, collaborated with Mr. Pusateri in sonatas by Tartini and Franck, and a welcome addition to the program was Sybil Bayles, soprano; chief of her items was a group of songs by Mr. Becker. F. W. R.

FRANCES HALL AND RUDOLPH GRUEN

On November 17 Frances Hall and Rudolph Gruen presented a studio recital at their new headquarters on Riverside Drive, New York. Those appearing were Edith Meenan, Kurz Weil, Anly Livergand, Madeline Piedra, Minnie Stoughton, Leander Dell'Anno and Nettie Buch. The program was made up of music by Bach, Couperin, Beethoven, Chopin, Bach, Rachmaninoff and Fauré.

CHARLOTTE ROZÉ

Charlotte Rozé is coaching a moving-picture star in Hollywood, and has recently brought Dorodene Rozell, a sister of Al Rozell of Columbia Pictures, to prominence in radio work. Barbara Theodora and Nita Valde will return to New York with Mme. Rozé and coach with her here. She plans to return East via the Panama Canal, in time to fulfill a January radio engagement.

MAY STONE

Charlotte Bruno, mezzo-soprano, sang Hänsel recently with the San Carlo Opera Company in Minneapolis, Minn., and Suzuki in Madam Butterfly. She replaced Ina Bourskaya, who was obliged to cancel the performance. Miss Bruno is to be associated with the company for the entire season.

ALBERT BROUSE

Mina Malolie, soprano, pupil of Albert Brouse, baritone and teacher, gave an informal recital at the Brouse Studio on November 25. He accompanied her in numbers by Mozart, Schubert and Grieg, as well as in songs in lighter vein. Later Mr. Brouse presented several old Scottish songs to his own accompaniment.

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Radio Officials Aid Musicians' Emergency Drive

Leading factors in the radio industry met at lunch at the Rockefeller Luncheon Club in the RCA Building, New York, on November 21, to organize a committee to assist the campaign to raise $400,000 for the Musician's Emergency Fund. Present besides Dr. Walter Damrosch, chairman of the fund, were Merlin H. Aylesworth, president of the National Broadcasting Company; William S. Paley, president of the Columbia Broadcasting System; Alfred McCosker, president of the Bamberger Broadcasting Station; John H. Storer, president of the American Broadcasting Company; Col. Richard C. Patterson, Jr., and John H. Royal, vice-presidents of NBC; Frank Black, general musical director of NBC, and Frederick Willis of WABC.

Two plans were decided upon. One is to give a series of two monster concerts at the Center Theatre, New York, on two succeeding Sunday nights, presenting leading artists of radio, opera and concert, together with leading conductors and musicians. The other is to organize a huge radio program made up of soloists of the artists' committee, all of whom have volunteered their services, under some representative sponsorship, for the first time of the combined facilities of WEAF, WABC, WOR, WJZ and WMCA.

The entire proceeds from both these sources will be added to the quota of $100,000, which this radio committee has assumed at the suggestion of David Sarnoff, chairman of the men's committee of the Musician's Emergency Campaign.

Gladys Swarthout to Make Sound Film

Gladys Swarthout, contralto of the Metropolitan Opera, has signed a sound film contract with Paramount Pictures Corporation. Miss Swarthout will go to Hollywood in May for the making of her first picture, which is to be of a musical character. Her Metropolitan obligations require her being in this city until that time. She will continue from the Pacific Coast the weekly broadcasts in which she has been featured for several months over the National Broadcasting Company's network.

No decision as to the producer or the story on which the Swarthout film will be based has yet been reached.

Frank Bishop and Co-Artists Appear in Bronxville, N. Y.

The second recital in the Bronxville (N. Y.) Women's Club Modern Music Series was presented on November 21, featuring Frank Bishop, pianist, assisted by Virginia Peterson, cellist, Axel Magnusson, violinist, and ten-year-old Ada Simmons. Claire Bishop was commentator. Music by Mozart and Beethoven made up the program.

Recent Activities of Walter Leary

Among the recent appearances of Walter Leary, baritone, was one before the Chaminade Society in joint recital with Rita Orville, soprano. Mr. Leary's numbers were by Secchi, Leoncavallo, Brahms, Massenet, Henschel, Sanderson and Coleridge-Taylor. He and Miss Orville joined in a Mozart duet. On November 16 Mr. Leary gave a program at New York University in the Historical Series, singing items by Peri, Lully, Bach, Handel, Haydn, Gluck and Mozart.

Grace Bush's Engagements

Grace Bush gave Humor and Philosophy in Music for the Velada Club on November 10 and repeated the program the following day for the Business Women's League in Los Angeles. On November 22 she gave Great Composers and Their Romances for the Opera and Fine Arts Club of that city, assisted by Jolley Rosser, soprano. Mrs. Rosser also appeared in interpretations of Mrs. Bush's compositions on a program November 12 for the Council of Music Clubs Presidents.

Olga Dane, contralto, Davida Jackson, violinist, and Mrs. Bush presented a special Thanksgiving program in the Gaylord Hotel on November 15.

Mary Craig Sings for United Daughters of the Confederacy

Mary Craig was selected from the long list of possible candidates from the South as the soloist for the first national convention of the United Daughters of the Confederacy for their artists' night at the Roosevelt Hotel in New York City on November 20.

Miss Craig was previously given a scholarship at Wesleyan College at Macon, Ga., from which she graduated with her Bachelor of Arts and Bachelor of Music degrees when she was only eighteen years of age.

Publications

Songs

Two Viennese Love Songs, by Fritz Kreisler; with words by Geraldine Farrar.

Two of Kreisler's familiar melodies have been cleverly arranged as songs of not too difficult makeup, with words of popular appeal in the more tasteful variety of ballad style by Miss Farrar. Love Comes and Goes, based on the Liebesleid, is the more exacting in rhythmic style. This melodious number is issued in two versions: high voice in F minor (range C to A, optional F) and low voice in D minor (range, two intervals lower). The Whole World Knows is a vocal version of the Caprice Viennois, the nostalgic and wistful notes of which are admirably retained in the somewhat simplified song form. High voice version in G (range, D to B) and low voice in E (range, two intervals lower). (Carl Fischer, Inc., New York.)

The End of the Song; poems by W. P. Ker; music by Powell Weaver.

This dramatic and rather pretentious song views the prospect of death with courage; the singer has "laughed, loved and labored" and may therefore "pass with a resigned mind." The composer is known among younger American musicians for such attractive numbers as Moon Marketing. In this work he seems to have assumed a more ambitious *genre,* in which the voice is required to negotiate sustained high tones while the accompaniment bristles with chromatic arpeggios. The effect might be one of brilliance for a singer of lavish resources and a dash of theatricalism. Range, D sharp to G sharp. (Galaxy Music Corp., New York.)

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MARTHA BAIRD,

pianist, is fulfilling an engagement for two Wednesday evening broadcasts over WBZ, Boston. The first of these recitals took place on November 28; the second is scheduled for December 12. They are heard over the entire Yankee network. Miss Baird is to make further radio appearances.

ARTHUR ANDERSON,

bass of the Metropolitan Opera, will sing performances of Handel's Messiah at Penn State College on December 12, and in Scranton, Pa., on December 13.

ETHLYN SALTER,

contralto, will be heard in recital at the Barbizon, New York City, on December 9. Her program includes songs in Italian, French, German and English.

LEONORA CORONA,

soprano of the Metropolitan Opera, is the composer's choice for the leading rôle in Daniel Wolf's new opera, Behold the Bridegroom, after George Kelly's play of this name, which was awarded the Pulitzer Prize. Judith Anderson was starred in this show. (Photo by Theodor Stolar.)

NORMAN JOLLIFFE,

baritone, will make his twenty-fourth appearance with the Columbia University Chorus on December 17, when he sings The Messiah under Dr. Walter Henry Hall.

CARA VERSON, pianist, and MARIO CASTELNUOVO-TEDESCO,

Italian composer, at his home in Florence. Since her recent return from a concert tour of Italy, Mme. Verson has been preparing a causerie recital on modern Italian music. Compositions of Castelnuovo-Tedesco are featured.

GRISHA GOLUBOFF and HENRY FORD.

The twelve-year-old violinist visited Mr. Ford at Dearborn on November 8, when the young artist was invited to select one of the violins of Mr. Ford's priceless collection. The boy chose a Stradivarius and along with this gift he received a $2,500 bow and a $500 case. The violin was given to Grisha with the stipulation that if at any time the instrument did not seem to respond to his playing, he might select any other belonging to Mr. Ford. Grisha played with the Ford Symphony Orchestra over Station WABC on November 18, and on this occasion Mr. Ford attended the concert.

VEHUDI MENUHIN PLAYING TO 10,000 PEOPLE

at Royal Albert Hall, London, on October 28. This is the tenth time that Menuhin has played to capacity in this auditorium. (Photo by H. C. Briggs.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
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Photo by Mitchell, N. Y.

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